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CORO I.

Soprano. *mf* **A** Come, — ye daugh-ters, share my

Alto. *mf* Come, — ye daugh-ters, share my

Tenor. *mf* Come, — ye daugh-ters, share my

Bass. *mf* Come, — ye daugh-ters, share my

share my mourn - ing, share my mourn - ing, come, ye

come, ye daugh-ters, share my mourn -

come, ye daugh - ters, share my mourn -

mourn - ing, come, ye daugh - ters, share my mourn - ing, come, —

an-guish *an-guish* *an-guish*

The Passion of Our Lord according to S. Matthew

Johann Sebastian
Bach, Christian Friedrich Henrici

NOVELLO'S ORIGINAL OCTAVO EDITION.

P 64

THE
PASSION OF OUR LORD

ACCORDING TO S. MATTHEW.

SET TO MUSIC BY
JOHN SEBASTIAN BACH

EDITED BY
EDWARD ELGAR AND IVOR ATKINS.

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PREFACE.

No apology is offered for presenting a new edition of Bach's "St. Matthew Passion"; there must always be room for every effort to do justice, in an English form, to the noblest sacred work in existence.

In preparing this edition, our aim has been :—

(a) In the recitatives, to retain the words of the Authorised Version, and at the same time to reproduce Bach's declamation as closely as the English words allow. (b) In the other portions, to adopt a translation which should present, as clearly as possible, Bach's unique method of setting his libretto.

RECITATIVES.

In adapting the A.V. it has been thought well in a few cases to alter the sequence of the words in order to preserve some characteristic point of the German version, or Bach's illuminative treatment of important words, *e.g.*, the end of No. 8, and again in No. 73, where the musical setting makes the transposition of some words imperative.

In one number (No. 54), owing to the directness of the English text, there are fewer syllables than in Luther's version. It was important to adhere to the actual words of the narrative without any repetition, and this has been done by a slight rearrangement of the musical passage.

In the punctuation of the recitatives, the Oxford Reprint (1911) of the 1611 Edition of the A.V. has been followed.

LIBRETTO.

Two translations were placed at our disposal by the publishers—those of Miss Johnston and Dr. Troutbeck. This edition aims at retaining all that is best in both. Where neither was completely satisfactory, our object has been to replace it by a translation more faithful to the original. The oldest English version, that of Miss Johnston, beautiful as it is in its simplicity, is marred occasionally by a departure from the sense of the original; for example, "O Mensch, bewein' dein' Sünde gross" (No. 35) is made to end with a doxology, instead of presenting the picture of Christ's suffering on the Cross, and in No. 29 the verse scheme does complete violence to Bach's musical phrases.

The libretto was the first consideration, and its revision has been the care of Mr. Ivor Atkins. From the outset, he was aided by the greatly-valued co-operation of Professor Charles Sanford Terry, M.A., who devoted himself unsparingly to the work of comparison and adaptation.

Modern Bach criticism, as exemplified in the writings of Parry, Spitta, Pirro, Schweitzer, Heuss, and others, has made it abundantly clear that if justice is to be done to Bach's methods, in particular to his pictorial and dramatic treatment of the libretto, a very great responsibility must be felt in the right choice of words, and especially the placing of the words in an already-existing musical framework.

It is hoped that the occasional changes which have been made, however they may be judged from a literary point of view, will be found to be justified by the light which they throw upon the characteristic side of Bach's work, and above all on his unerring sense of the colour of words.

CHORALES.

Where the translations are not those of Miss Johnston or Dr. Troutbeck, they have been drawn, with some modifications, from various hymnologies, and are the work of Miss Frances Cox, Miss Catherine Winkworth, Dr. J. W. Alexander, and Sir Henry Baker. Others have been wholly or partly written by the Rev. Rodney Fowler, Miss H. Cam, and Professor C. S. Terry.

Special importance attaches to the Chorales. Picander, the writer of the lyrical portions of the libretto, was not entrusted with the choice of words for them. From various sources, Bach himself selected verses well-known and popular with Lutheran congregations, the aptness of which satisfied him as commentaries on the scenes immediately preceding them. In this edition the greatest care has been taken to provide a translation which shall reflect faithfully the particular commentary insisted upon by Bach, and in one instance we have been guided by the principle of familiarity which actuated him, and have included two verses of Sir Henry Baker's "O sacred Head surrounded," although it is a translation from the Latin original.

There can be no doubt that to carry out Bach's intentions, the Chorales should be accompanied in every instance by the orchestra, and should be sung with the natural expression called forth by the preceding scene. Such expression should be of a broad, corporate character, sympathy and sincerity alone being needed to secure it. To save space, the accompaniment, which is practically entirely reproduced from the voice parts, is not printed separately here.

CORO I. CORO II.

Bach divided his forces into two groups, each consisting of a separate orchestra, chorus, and soloists. Each group is referred to in the full score as Coro I. or Coro II., or when combined as Coro I. II. All the Recitatives and most of the Solos are assigned to Coro I. (i.e., to Orchestra and Soloists in the 1st group), and in this edition, unless otherwise specified (e.g., Nos. 12, etc.), Coro I. is to be understood.

TEMPI, EXPRESSION, ETC.

Bach very rarely indicated the tempi. Where he has done so, his directions are printed in italics. The editors are responsible for those in roman type.

Expression marks printed in italics are Bach's; those in other type are the editors'. As Bach did not use any of the following signs: < > ^ > — or *cresc.* or *dim.*, those used will be recognized as editorial.

PHRASING.

The full score of the Bach Gesellschaft Edition has been followed. Bach's phrasing is a special study and, if interpreted with a modern, rigid sense of bar lines, frequently becomes stiff and distorted. The same phrasing is immediately rendered clear, when treated with the elasticity and freedom demanded by the outline, or, in many instances, by the sense of the words.

The phrasing of No. 35 is of particular importance; the semiquavers are slurred in two's, and, in each case, the second semiquaver should be played lightly. Following Gervaeert, we have written out two bars in full, indicating the manner in which the phrasing should be interpreted.

ORNAMENTATION.

Unfortunately, very vague ideas are held as to the execution of Bach's ornaments, in spite of the valuable work done by Dannreuther (Mus. Orn. Vol. I.), who is the chief authority on the subject.

Though it is manifestly impossible to arrive at an interpretation which shall satisfy every one, yet it may be useful to indicate some cases where Bach's music has suffered much from ambiguity of interpretation.

No. 33 (p. 64). The passage written thus :—

Ex. 1. *Andante moderato.*
Fl. & Ob.
un poco piano.

should be performed thus :—

Ex. 2.

No. 47 (p. 112). The first four bars of the Violin Solo :—

Ex. 3.

which are more or less a key to the whole, should be executed thus :—

Ex. 4.

No. 76 (p. 186). Alto part, first bar, should be sung thus :—

Lord Je - - - sus

In No. 78 we have inserted appoggiature where we think they were intended by Bach, and have placed them in parentheses so that they can easily be omitted by those who do not accept them. It is possible that the appoggiature which are found in the orchestral parts of No. 33 should be incorporated in the solo parts, but this opens up a large question, and we have preferred to leave the number as printed in the Bach Gesellschaft score.

SCENES.

In dividing the work into Scenes, we have followed Gevaert and Heuss in the main. There can be no doubt that such divisions are of the greatest help in making Bach's treatment of the Gospel narrative clear to the hearer.

Many valuable suggestions have been adopted from Parry's "Bach," Heuss's "S. Matthäus' Passion," Pirro's "L'Esthétique de J. S. Bach," and Schweitzer's monumental work, now fortunately accessible to English readers in Ernest Newman's translation.

No author has shown more clear understanding of the nobility and spirituality of Bach's Passion than Sir Hubert Parry, and the particular chapter which he devotes to this work has been of the greatest assistance to us; his general view of Bach must always be a source of inspiration to students of the master.

Numbers which may be omitted are indicated thus † In the recitatives the asterisk is used to indicate where the accompaniment of the strings ceases.

THE PIANOFORTE PART.

The pianoforte part is based upon the version of A. B. Marx, but an entire revision was rendered necessary to make it conform to the full score issued by the Bach Gesellschaft, which must now be taken to be the definitive edition. In one or two instances we have added the sign *tr* in parentheses in places where it is practically certain that a shake was intended.

Following Bach's direction *Violoncelli concordant Violis*, we have embodied the 'cello part played in No. 33 in the pianoforte arrangement. There is evidence that the 'cellos played in this number at Mendelssohn's revival of the work in 1829. The solo and chorus parts used on that occasion are still in existence, and an examination of them shows the necessary instrumental cues written at the 'cello pitch (an octave below the violas).

We acknowledge with gratitude help of various kinds received from Miss Ella Gibbs, Mr. Harry Evans, Miss I. Meiklejohn, Mr. A. E. Brent Smith, and others, and our special thanks are offered to Mr. Ernest Newman for many valuable suggestions.

EDWARD ELGAR.

IVOR ATKINS.

ST. MATTHEW PASSION.

PART I.

PROLOGUE.

No. 1.

Come, ye daughters, share my mourning ;
See Him ! Whom ? The Bridegroom Christ.
See Him ! How ? A spotless Lamb.
See it ! What ? His patient love.
Look ! Look where ? On our offence.
Look on Him. For love of us
He Himself His Cross is bearing.

CHORALE.

O Lamb of God most holy,
Who on the Cross didst languish ;
O Saviour, meek and lowly,
Who suffered bitter anguish ;
The sins of man Thou bearest,
Our every grief Thou sharest.
Have mercy on us, O Jesu.

THE ANNOUNCEMENT OF THE PASSION.

No. 2.—RECIT.

When Jesus had finished all these sayings, He said unto His disciples, Ye know that after two days is the Passover, and the Son of Man is betrayed to be crucified.

No. 3.—CHORALE.

O blessed Jesu, how hast Thou offended,
That now on Thee such judgement has descended ?
Of what misdeed hast Thou to make confession ?
Of what transgression ?

THE RULERS CONSPIRE AGAINST CHRIST.

No. 4.—RECIT.

Then assembled together the chief priests, and the scribes, and the elders of the people, unto the palace of the high priest, who was called Caiaphas, and consulted that they might take Jesus by subtilty, and kill Him. But they said,

No. 5.—CHORUS.

Not upon the feast, lest haply there be an uproar among the people.

THE ANOINTING AT BETHANY.

No. 6.—RECIT.

Now when Jesus was in Bethany, in the house of Simon the leper, there came unto Him a woman, having an alabaster box of very precious ointment, and poured it on His head, as He sat at meat. But when His disciples saw it, they had indignation, saying,

No. 7.—CHORUS.

To what purpose is this waste ? For this ointment might have been sold for much, and given to the poor.

No. 8.—RECIT.

When Jesus understood it, He said unto them, Why trouble ye the woman? For she hath wrought a good work upon Me. For ye have the poor always with you, but Me ye have not always. For in that she hath poured this ointment on My Body, she did it for my burial. Verily I say unto you, Wheresoever this Gospel shall be preached in the whole world, there shall also this, that this woman hath done, be told of her for a memorial.

No. 9.—RECIT.

My Master and my Lord,
In vain do Thy disciples chide Thee
Because this pitying woman,
With ointment sweet, Thy flesh
For burial maketh ready.
O grant to me, beloved Lord,
The tears wherewith my heart o'erfloweth
An unction on Thy head may pour.

No. 10.—ARIA.

Grief for sin
Rends the guilty heart within.
May my weeping and my mourning
Be a welcome sacrifice.
Loving Saviour, hear in mercy !

THE TREASON OF JUDAS.

No. 11.—RECIT.

Then one of the twelve, called Judas Iscariot, went unto the chief priests, and said, What will ye give me, and I will deliver Him unto you? And they covenanted with him for thirty pieces of silver. And from that time he sought opportunity to betray Him.

No. 12.—ARIA.

Break in grief, Thou loving heart;
For a son whom Thou hast nourished,
Yea, a friend whom Thou hast cherished,
Gathers cruel foes around Thee,
And will like a serpent wound Thee.

THE PREPARATION OF THE PASSOVER.

No. 13.—RECIT.

Now the first day of the feast of unleavened bread, the disciples came to Jesus, saying unto Him,

No. 14.—RECIT.

Where wilt Thou that we prepare for Thee to eat the Passover?

No. 15.—RECIT.

And He said, Go into the city to such a man, and say unto him, The Master saith, My time is at hand, I will keep the Passover at thy house with My disciples. And the disciples did, as Jesus had appointed them, and they made ready the Passover. Now when the even was come, He sat down with the twelve. And as they did eat, He said, Verily I say unto you, that one of you shall betray Me. And they were exceeding sorrowful, and began every one of them to say unto Him,

CHORUS.

Lord, is it I?

No. 16.—CHORALE.

My sin it is which binds Thee,
With anguish deep surrounds Thee,
And nails Thee to the Tree;
The torture Thou art feeling,
Thy patient love revealing,
'Tis I should bear it, I alone.

THE INSTITUTION OF THE EUCHARIST.

No. 17.—RECIT.

And He answered and said, He that dippeth his hand with Me in the dish, the same shall betray Me. The Son of Man goeth as it is written of Him: but woe unto that man by whom the Son of Man is betrayed: It had been good for that man, if he had not been born. Then answered Judas, which betrayed Him, and said, Master, is it I? He said to him, Thou hast said. And as they were eating, Jesus took bread, and blessed it, and brake it, and gave it to the disciples, and said, Take, eat, this is My Body. And He took the cup, and gave thanks, and gave it to them, saying, Drink ye all of it; For this is My Blood of the New Testament, which is shed for many for the remission of sins. But I say unto you, I will not drink henceforth of this fruit of the vine, until that day when I drink it new with you in my Father's Kingdom.

No. 18.—RECIT.

Although our eyes with tears o'erflow,
Since Jesus now must from us go,
His gracious promise doth the soul uplift.
His Flesh and Blood, O precious gift!
He leaves us for our souls' refreshment.
As He while in the world did love His own,
So now, with love unchanging,
He loves them still unto the end.

No. 19.—ARIA.

Jesus, Saviour, I am Thine,
Come and dwell my heart within.
All things else I count but loss,
Glory only in Thy Cross.
Dearer than the world beside
Is the Saviour who hath died.

AT THE MOUNT OF OLIVES.

No. 20.—RECIT.

And when they had sung an hymn, they went out into the mount of Olives. Then saith Jesus unto them, All ye shall be offended because of Me this night, for it is written, I will smite the shepherd, and the sheep of the flock shall be scattered abroad. But after I am risen again, I will go before you into Galilee.

No. 21.—CHORALE.

Receive me, my Redeemer,
My Shepherd, make me Thine;
Of every good the fountain,
Thou art the spring of mine.
How oft Thy words have fed me
On earth with angels' food,
How oft Thy grace hath led me
To highest, Heavenly good.

PETER'S DENIAL FORETOLD BY CHRIST.

No. 22.—RECIT.

Peter answered, and said unto Him, Though all men shall be offended because of Thee, yet will I never be offended. Jesus said unto him, Verily I say unto thee, That this night before the cock crow, thou shalt deny Me thrice. Peter said unto Him, Though I should die with Thee, yet will I not deny Thee. Likewise also said all the disciples.

No. 23.—CHORALE.

Here would I stand beside Thee ;
 Lord, bid me not depart !
 From Thee I will not sever,
 Though breaks Thy loving heart.
 When bitter pain shall hold Thee
 In agony opprest,
 Then, then will I enfold Thee
 Within my loving breast.

THE AGONY IN THE GARDEN.

No. 24.—RECIT.

Then cometh Jesus with them unto a place called Gethsemane, and saith unto the disciples, Sit ye here, while I go yonder and pray. And He took with Him Peter, and the two sons of Zebedee, and began to be sorrowful, and very heavy. Then saith He unto them, My soul is exceeding sorrowful, even unto death: tarry ye here and watch with Me.

No. 25.—RECIT.

O grief ! how throbs His heavy-laden breast !
 His spirit faints, how pale His weary face !
 He to the Judgment-hall is brought,
 There is no help, no comfort near.
 The powers of darkness now assail Him,
 His chosen friends will soon forsake Him.
 Ah ! if my love Thy stay could be,
 If I could gauge Thy grief, and share it,
 Could make it less, or help to bear it,
 How gladly would I watch with Thee

CHORALE.

My Saviour, why must all this ill befall Thee ?
 My sin, alas ! from highest Heaven did call Thee.
 God took the debt from me, who should have paid it ;
 On Thee He laid it.

No. 26.—ARIA.

I would beside my Lord be watching.
 By His Cross
 I am saved from sin and loss ;
 His sorrows win my soul its ransom.

CHORUS.

And so our sin will fall asleep.
 The griefs that He for us endureth,
 How bitter, yet how sweet, are they.

CHRIST'S PRAYER IN THE GARDEN.

No. 27.—RECIT.

And He went a little farther, and fell on His face, and prayed, saying, O My Father, if it be possible, let this cup pass from Me: nevertheless, not as I will, but as Thou wilt.'

No. 28.—RECIT.

The Saviour, low before His Father bending,
To gain for man by His oblation
A full salvation,
The love of God toward man commendeth.
He now will drink the Cup
Unto its last and bitterest dregs,
Which with the sin of men is filled
And overflows. He will not shrink,
But suffer all that God hath willed.

No. 29.—ARIA.

Gladly would I take upon me
Cross and Cup, and all His burden,
Could I follow Christ my Lord.

Lo, our Lord,
In love our burden sharing,
Bears for us
The Cross with all its shame,
He has lightened all our sorrow.

No. 30.—RECIT.

And He cometh unto the disciples, and findeth them asleep, and saith unto Peter, What, could ye not watch with Me one hour? Watch and pray, that ye enter not into temptation: the spirit indeed is willing, but the flesh is weak. He went away again the second time, and prayed, saying, O My Father, if this cup may not pass away from Me, except I drink it, Thy will be done.

No. 31.—CHORALE.

O Father, let Thy will be done,
For all things well Thou doest,
In time of need refusest none,
But helpest e'en the lowest.
In deep distress
Thou still dost bless,
In wrath rememberest mercy;
Who trusts in Thee
Shall ever be
In perfect peace and safety.

THE BETRAYAL AND ARREST.

No. 32.—RECIT.

And He came and found them asleep again: for their eyes were heavy. And He left them, and went away again, and prayed the third time, saying the same words. Then cometh He to His disciples, and saith unto them, Sleep on now, and take your rest, behold, the hour is at hand, and the Son of Man is betrayed into the hands of sinners. Rise, let us be going: behold, he is at hand that doth betray Me. And while He yet spake, lo Judas one of the twelve came, and with him a great multitude with swords and staves from the chief priests and elders of the people. Now he that betrayed Him, gave them a sign, saying, Whomsoever I shall kiss, that same is He, hold Him fast. And forthwith he came to Jesus, and said, Hail, Master, and kissed Him. And Jesus said unto him, Friend, wherefore art thou come? Then came they, and laid hands on Jesus and took Him.

CHRIST IS BOUND AND LED INTO THE CITY.

No. 33.—DUET AND CHORUS.

Behold, my Saviour now is taken,
 Moon and stars
 Have for grief the night forsaken,
 Since my Saviour now is taken.
 They lead Him hence; with cords they bind Him!
 Loose Him! leave Him! bind Him not!
 Have lightnings and thunders their fury forgotten?
 Then open, O bottomless pit, all thy terrors!
 Destroy them, o'erwhelm them, devour them, consume them
 With tumult of rage,
 The treach'rous betrayer, the merciless throng.

THE DISCIPLES FORSAKE CHRIST.

No. 34.—RECIT.

And behold, one of them which were with Jesus, stretched out his hand, and drew his sword, and struck a servant of the high priest's, and smote off his ear. Then said Jesus unto him, Put up again thy sword into his place: for all they that take the sword, shall perish with the sword. Thinkest thou that I cannot now pray to my Father, and He shall presently give Me more than twelve legions of angels? But how then shall the Scriptures be fulfilled, that thus it must be? In that same hour said Jesus to the multitudes, Are ye come out as against a thief with swords and staves for to take Me? I sat daily with you teaching in the temple, and ye laid no hold on Me. But all this was done, that the Scriptures of the Prophets might be fulfilled. Then all the disciples forsook Him, and fled.

THE CHRISTIAN SOUL BEWAILS THE FRAILTY OF MANKIND.

No. 35.—CHORALE.

O man thy grievous sin bemoan,
 For which Christ left His Father's throne,
 From highest heaven descending.
 Of Virgin pure and undefiled,
 He here was born, our Saviour mild,
 For sin to make atonement.
 The dead He raised to life again,
 The sick He freed from grief and pain,
 Until the time appointed,
 That He for us should give His Blood,
 Should bear our sins' o'erwhelming load,
 The shameful Cross enduring.

PART II.

PROLOGUE.

THE DAUGHTER OF ZION SEEKS THE SAVIOUR.

No. 36.—ARIA.

Ah ! Now is my Saviour gone !
 Whither went He ? I would follow.
 Ah ! my Lamb, the slayers hold Thee.
 Where now is my Saviour gone ?
 Ah ! how shall I find an answer
 To assure my anxious soul ?
 Ah, where is my Saviour gone ?

CHORUS.

Whither is thy beloved gone, O thou fairest among women ? Whither is thy friend
 gone aside ? For we would go with thee to seek Him.

IN THE COURT OF CAIAPHAS.

No. 37.—RECIT.

And they that had laid hold on Jesus, led Him away to Caiaphas the high priest, where the scribes and the elders were assembled. But Peter followed him afar off, unto the high priest's palace, and went in, and sat with the servants to see the end. Now the chief priests and elders, and all the council, sought false witness against Jesus to put Him to death, but found none :

No. 38.—CHORALE.

How falsely doth the world accuse !
 How ready justice to refuse !
 How eager to condemn me !
 In danger's hour,
 Lord, show Thy power,
 From every ill defend me.

CHRIST'S SILENCE BEFORE CAIAPHAS.

No. 39.—RECIT. AND CHORUS.

Yea, though many false witnesses came, yet found they none. At the last came two false witnesses, and said, This fellow said, I am able to destroy the temple of God, and to build it in three days. And the high priest arose, and said unto Him, Answerest Thou nothing ? What is it, which these witness against Thee ? But Jesus held His peace.

No. 40.—RECIT.

To witness false my Saviour answereth not, that thereby He may show us how, with Divine compassion moved, His will to suffering He will bow. So we, when called to suffer wrong, should strive to be like Him, and bear in silence our affliction.

No. 41.—ARIA.

Be strong ! Endure ! If ye be reproached for the name of Christ, happy are ye, that when His glory shall be revealed, ye may be glad also with exceeding joy.

No. 42.—RECIT.

And the high priest answered, and said unto Him, I adjure Thee by the living God, that Thou tell us, whether Thou be the Christ the Son of God. Jesus saith unto him, Thou hast said: nevertheless I say unto you, Hereafter shall ye see the Son of Man sitting on the right hand of power, and coming in the clouds of Heaven. Then the high priest rent his clothes, saying, He hath spoken blasphemy: what further need have we of witnesses? Behold, now ye have heard His blasphemy. What think ye? They answered and said,

CHORUS.

He is guilty of death.

No. 43.—RECIT.

Then did they spit in His face, and buffeted Him, and others smote Him with the palms of their hands, saying,

CHORUS.

Now tell us, Thou Christ, who is he that smote Thee?

No. 44.—CHORALE.

O Lord, who dares to smite Thee,
And falsely to indict Thee,
Deride and mock Thee so?
Thou dost not need confession,
Who knowest not transgression
As we and all our children know.

PETER'S DENIAL.

No. 45.—RECIT.

Now Peter sat without in the palace: and a damsel came unto him, saying, Thou also wast with Jesus of Galilee. But he denied before them all, saying, I know not what thou sayest. And when he was gone out into the porch, another maid saw him, and said unto them that were there, This fellow was also with Jesus of Nazareth. And again he denied with an oath, I do not know the man. And after a while came unto him they that stood by, and said to Peter,

CHORUS.

Surely thou also art one of them, for thy speech bewrayeth thee.

No. 46.—RECIT.

Then began he to curse and to swear, saying, I know not the man. And immediately the cock crew. And Peter remembered the word of Jesus, which said unto him, Before the cock crow, thou shalt deny Me thrice. And he went out, and wept bitterly.

No. 47.—ARIA.

Have mercy, Lord, on me,
Regard my bitter weeping.
Look on me,
Heart and eyes both weep to Thee
Bitterly.

No. 48.—CHORALE.

Lamb of God, I fall before Thee,
Humbly trusting in Thy Cross;
That alone be all my glory,
All things else I count but loss.
Jesu, all my hope and joy
Flow from Thee, Thou sov'reign good,
Hope, and love, and faith, and patience,
All were purchased by Thy Blood.

THE END OF JUDAS.

No. 49.—RECIT.

When the morning was come, all the chief priests and elders of the people, took counsel against Jesus to put Him to death. And when they had bound Him, they led Him away, and delivered Him to Pontius Pilate the governor. Then Judas, which had betrayed Him, when he saw that He was condemned, repented himself, and brought again the thirty pieces of silver to the chief priests and elders, saying, I have sinned, in that I have betrayed the innocent blood. And they said,

CHORUS.

What is that to us? See thou to that.

No. 50.—RECIT.

And he cast down the pieces of silver in the temple, and departed, and went and hanged himself. And the chief priests took the silver pieces, and said, It is not lawful for to put them into the treasury, because it is the price of blood.

No. 51.—ARIA.

Give, O give me back my Lord.
See the silver, price of blood,
At your feet in horror poured
By the lost betrayer.

No. 52.—RECIT.

And they took counsel, and bought with them the potter's field, to bury strangers in. Wherefore that field was called, The field of blood unto this day. (Then was fulfilled that which was spoken by Jeremy the Prophet, saying, And they took the thirty pieces of silver, the price of Him that was valued, whom they of the children of Israel did value: and gave them for the potter's field, as the Lord appointed me.) And Jesus stood before the governor, and the governor asked him, saying; Art Thou the King of the Jews? And Jesus said unto him, Thou sayest. And when he was accused of the chief priests and elders, He answered nothing. Then said Pilate unto Him, Hearest Thou not how many things they witness against Thee? And He answered him never a word: insomuch that the governor marvelled greatly.

No. 53.—CHORALE.

Commit thy way to Jesus,
Thy burdens and thy cares;
He from them all releases,
He all thy sorrow shares.
He gives the winds their courses,
And bounds the ocean's shore,
He suffers not temptation
To rise beyond thy power.

BARABBAS.

No. 54.—RECIT. AND CHORUS.

Now at that feast the governor was wont to release unto the people a prisoner, whom they would. And they had then a notable prisoner, called Barabbas. Therefore when they were gathered together, Pilate said unto them, Whom will ye that I release unto you? Barabbas, or Jesus, which is called Christ? For he knew that for envy they had delivered Him. When he was set down on the judgement seat, his wife sent unto him, saying, Have thou nothing to do with that just man: for I have suffered many things this day in a dream, because of Him. But the chief priests and elders persuaded the multitude that they should ask Barabbas, and destroy Jesus. The governor answered, and said unto them, Whether of the twain will ye that I release unto you? They said, Barabbas. Pilate said unto them, What shall I do then with Jesus, which is called Christ? They all say unto him, Let Him be crucified.

No. 55.—CHORALE.

O wondrous love, that suffers this correction !
 The Shepherd dying for the flock's protection ;
 The Master pays the debts His servants owe Him,
 And they betray Him !

No. 56.—RECIT.

And the governor said, Why, what evil hath He done ?

No. 57.—RECIT.

To all men Jesus good hath done :
 The blind man hath He given sight,
 The lame man made to walk.
 He told us of His Father's Word,
 He cast the devils forth,
 The mourners hath He comforted
 In Him a friend the sinner found.
 Save good, my Jesus nought hath done.

No. 58.—ARIA.

For love my Saviour now is dying,
 Of sin and guilt He knoweth nought.
 So eternal desolation
 And the sinner's righteous doom
 Shall not rest upon my spirit.

THE SCOURGING.

No. 59.—RECIT. AND CHORUS.

But they cried out the more, saying, Let Him be crucified. When Pilate saw that he could prevail nothing, but that rather a tumult was made, he took water, and washed his hands before the multitude, saying, I am innocent of the blood of this just person : see ye to it. Then answered all the people, and said, His blood be on us and on our children. Then released he Barabbas unto them, and when he had scourged Jesus, he delivered Him to be crucified.

No. 60.—RECIT. AND CHORUS.

O gracious God !
 Behold, the Saviour standeth bound.
 Now scourge they Him, and smite and wound Him !
 Tormentors, stay your hands !
 Are not your hearts with pity moved
 To see such anguish meekly borne ?
 Ah, no ! your hearts are hard,
 And must be like the rock itself,
 Nay, more unyielding still.
 Have pity ! stay your hands !

No. 61.—ARIA.

If my tears be unavailing,
 Take the very heart of me.
 Then, if vain be all my pleading,
 When the sacred wounds are bleeding,
 Let my heart a chalice be.

THE CROWNING WITH THORNS.

No. 62.—RECIT. AND CHORUS.

Then the soldiers of the governor took Jesus into the common hall, and gathered unto Him the whole band of soldiers. And they stripped Him, and put on Him a scarlet robe. And when they had platted a crown of thorns, they put it upon His Head, and a reed in His right hand: and they bowed the knee before Him, and mocked Him, saying, Hail, King of the Jews. And they spit upon Him, and took the reed, and smote Him on the head.

No. 63.—CHORALE.

O sacred Head, surrounded
By crown of piercing thorn!
O bleeding Head, so wounded,
Reviled, and put to scorn!
Death's pallid hue comes o'er Thee,
The glow of life decays,
Yet angel-hosts adore Thee,
And tremble as they gaze.

In this Thy bitter Passion,
Good Shepherd, think of me
With Thy most sweet compassion,
Unworthy though I be:
Beneath Thy Cross abiding,
For ever would I rest,
In Thy dear love confiding,
And with Thy presence blest.

THE WAY OF THE CROSS.

No. 64.—RECIT.

And after that they had mocked Him, they took the robe off from Him, and put His own raiment on Him, and led Him away to crucify Him. And as they came out, they found a man of Cyrene, Simon by name: him they compelled to bear His Cross.

No. 65.—RECIT.

In truth, to bear the Cross, our flesh and blood
Are loth to be constrained;
For that which works our chiefest good
Most hardly is attained.

No. 66.—ARIA.

Come, healing Cross—O, joy to share it!
My Saviour, lay on me its weight;
And if the burden grow too great,
Then help Thou me, O Lord, to bear it.

THE CRUCIFIXION.

No. 67.—RECIT. AND CHORUS.

And when they were come unto a place called Golgotha, that is to say, a place of a skull, they gave Him vinegar to drink, mingled with gall: and when He had tasted thereof, He would not drink. And they crucified Him, and parted His garments, casting lots: that it might be fulfilled which was spoken by the Prophet, They parted my garments among them, and upon my vesture did they cast lots. And sitting down, they watched

Him there : And set up over His head, His accusation written, This is Jesus the King of the Jews. Then were there two thieves crucified with Him : one on the right hand, and another on the left. And they that passed by, reviled Him, wagging their heads, and saying, Thou that destroyest the temple of God, and buildest it in three days, save Thyself : If Thou be the Son of God, come down from the cross. Likewise also the chief priests mocking Him, with the scribes and elders, said, He saved others, Himself He cannot save : If He be King of Israel, let Him now come down from the cross, and we will believe Him. He trusted in God, let Him deliver Him now if He will have Him : for He hath said, I am the Son of God.

No. 68.—RECIT.

The thieves also which were crucified with Him, cast the same in His teeth.

No. 69.—RECIT.

Ah, Golgotha ! Unhappy Golgotha !
 The Lord of Glory here 'mid shame and scorn must perish ;
 The blessèd Saviour of the world
 Upon th' accursed Tree now hangs ;
 The Lord who heaven and earth created,
 Of life and light is now bereft ;
 The Sinless here as sinner dieth.
 Ah, how this grief doth pierce my soul !
 Ah, Golgotha ! Unhappy Golgotha !

No. 70.—ARIA.

See ye !
 See the Saviour's outstretched Hands !
 He would draw us to Himself.
 Come !

Come where ?

In Jesu's bosom
 Seek Redemption, seek ye mercy.
 Seek them !

Where ?

In Jesu's bosom.

Live ye, die ye, rest ye here,
 Ye whom sin and guilt oppress.
 Rest ye !

Where ?

In Jesu's bosom.

THE DEATH OF CHRIST.

No. 71.—RECIT. AND CHORUS.

Now from the sixth hour there was darkness over all the land unto the ninth hour. And about the ninth hour, Jesus cried with a loud voice, saying, Eli, Eli, lama, sabachthani, That is to say, My God, my God, why hast Thou forsaken Me ? Some of them that stood there, when they heard that said, He calleth for Elias. And straightway one of them ran, and took a sponge, and filled it with vinegar, and put it on a reed, and gave Him to drink. The rest said, Let be, let us see whether Elias will come to save Him. Jesus, when He had cried again with a loud voice, yielded up the ghost.

No. 72.—CHORALE.

Be near me, Lord, when dying,
 O part not Thou from me !
 And to my succour flying,
 Come, Lord, and set me free !
 And when my heart must languish
 In death's last awful throe,
 Release me from mine anguish,
 By Thine own pain and woe.

AFTER THE CRUCIFIXION.

No. 73.—RECIT. AND CHORUS.

And behold, the veil of the temple was rent in twain, from the top unto the bottom and the earth did quake, and the rocks rent. And the graves were opened, and there arose many bodies of the saints which had slept, and came out of the graves after His resurrection, and went into the holy city, and appeared unto many. Now when the centurion, and they that were with him, watching Jesus, saw the earthquake, and those things that were done, they feared greatly, saying, Truly this was the Son of God. And many women were there (beholding afar off) which followed Jesus from Galilee, ministering unto Him. Among which was Mary Magdalene, and Mary the mother of James and Joses, and the mother of Zebedee's children. When the even was come, there came a rich man of Arimathea, named Joseph, who also himself was Jesus' disciple: He went to Pilate, and begged the body of Jesus: Then Pilate commanded the body to be delivered.

AT THE DESCENT FROM THE CROSS.

No. 74.—RECIT.

At evening, hour of calm and peace
Was Adam's fall made manifest;
At evening, too, the Lord's redeeming love;
At evening homeward turned the dove
And bore the olive-leaf as token.
O beauteous time! O evening hour!
Our lasting peace is now with God made sure,
For Jesus hath His Cross endured.
His body sinks to rest.
Go, loving servant, ask thou it—
Go, be it thine, the lifeless Saviour's Body.
O wondrous Gift! O precious, holy burden!

No. 75.—ARIA.

Make thee clean, my heart, from sin,
Unto Jesus give thee welcome.
So within my cleansèd breast
Shall He rest,
Dwelling evermore within me.
World, depart; let Jesus in!

THE BURIAL.

No. 76.—RECIT. AND CHORUS.

And when Joseph had taken the body, he wrapped it in a clean linen cloth, and laid it in his own new tomb, which he had hewn out in the rock: and he rolled a great stone to the door of the sepulchre, and he departed. And there was Mary Magdalene, and the other Mary, sitting over against the sepulchre. Now the next day that followed the day of the preparation, the chief priests and Pharisees came together unto Pilate, saying, Sir, we remember that that deceiver said, while He was yet alive, After three days I will rise again. Therefore command the grave to be made sure, until the third day, lest His disciples come by night and steal Him away, and say unto the people, He is risen from the dead: so the last error shall be worse than the first. Pilate said unto them, Ye have a watch, go your way, make it as sure as you can. So they went, and made the sepulchre sure, sealing the stone, and setting a watch.

No. 77.—RECIT. AND CHORUS.

And now the Lord to rest is laid,
His task is o'er; for all our sins He hath atoned.
O weary, broken Body!
See, with repentant tears we would bedew it,
Which our offence to such a death has brought.
While life shall last, O let Thy sufferings claim our love,
Since Thou for man salvation sure hast wrought.
Lord Jesu, fare Thee well.

No. 78.—CHORUS.

In tears of grief, dear Lord, we leave Thee.
Hearts cry to Thee, O Saviour dear.
Lie Thou softly, softly here.
Rest Thy worn and bruised Body.
At Thy grave, O Jesu blest,
May the sinner, worn with weeping,
Comfort find in Thy dear keeping,
And the weary soul find rest.
Sleep in peace,
Sleep Thou in the Father's breast.

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CORO I.

Soprano. *mf* Come, — ye daugh-ters, share my

Alto. *mf* Come, — ye daugh-ters, share my

Tenor. *mf* Come, — ye daugh-ters, share my

Bass. *mf* Come, — ye daugh-ters, share my

share my mourn - ing, share my mourn - ing, come, ye

come, ye daugh-ters, share my mourn -

come, ye daugh - ters, share my mourn -

mourn - ing, come, ye daugh - ters, share my mourn-ing, come, —

daugh - ters, share my mourn -

ing, share my mourn - ing, come, ye daugh - ters,

— ye daugh-ters, share my mourn -

cresc. *ff*

share my mourn - ing, share my mourn -

- ing, come, ye daughters, share my mourn - ing, come, ye daughters, share my

quish *cresc.* *ff*

- ing, share my mourn - ing; See Him, the Bride - groom

- ing; See Him, the Bride - groom

- ing; See Him, the Bride - groom

mourn - ing, share my mourn - ing; See Him, the Bride - groom

quish *an-guish* *f* *mf*

Whom?

Whom?

Whom?

Whom?

mf *f*

⊕ The words 'Whom' 'How' etc: should not be sung in a hard, dry *forte*. They should be sung with sympathy and made to sound as questions.

4 *See* *f* *p* *So like a lamb* *mf* *cresc.*

Christ, , See Him, a spot - less Lamb, see Him, the Bridegroom *cresc.*

Christ, , See Him, a spot - less Lamb, see Him, the Bridegroom *cresc.*

Christ, , See Him, a spot - less Lamb, see Him, the Bridegroom *cresc.*

Christ, See Him, a spot - less Lamb, see Him, the Bridegroom

How? Whom?

How? Whom?

How? Whom?

How? Whom?

f *mf* *f* *mf*

Soprano. Ripieno. B *f* sempre marcato ma sostenuto

Christ, *f* *p* O Lamb of

Christ, *f* *p* spot-less Lamb, Come, ye daugh-ters, share my

Christ, *f* *p* spot-less Lamb, Come, ye daugh-ters, share my

Christ, *f* *p* spot-less Lamb, Come, ye daugh-ters, share my

Christ, *f* *p* spot-less Lamb, Come, ye daugh-ters, share my

How?

How?

How?

How?

B

Chorale. 'O Lamm Gottes unschuldig'

f *mf*

CORO I.

The musical score for Coro I consists of five staves. The first four staves are vocal parts, and the fifth staff is piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are: "God most ho - ly, mourn - mourning, share my mourn - ing, share my mourn - ing, come, ye daughters, share my mourn - ing, share my mourn -". The piano part features arpeggiated chords and moving bass lines. There are handwritten annotations: "cresc." above the second vocal staff, "cresc." above the third vocal staff, "cresc." above the fourth vocal staff, and "cresc." above the piano staff. A handwritten "And." is written below the piano staff towards the end.

God most ho - ly,
mourn -
mourning, share my mourn -
mourn - ing, share my mourn - ing, come, ye daughters, share my
mourn - ing, share my mourn -

cresc.
cresc.
cresc.
cresc.
And.

Who on the Cross didst lan - - guish;
- ing; see Him, the Bridegroom Christ, see Him, a spot-less Lamb, see Him, the Bridegroom
- ing; see Him, the Bridegroom Christ, see Him, a spot-less Lamb, see Him, the Bridegroom
mourn - ing, see Him, the Bridegroom Christ, see Him, a spot-less Lamb, see Him, the Bridegroom
- ing; see Him, the Bridegroom Christ, see Him, a spot-less Lamb, see Him, the Bridegroom

CORO II.
Whom? How? Whom?
Whom? How? Whom?
Whom? How? Whom?
Whom? How? Whom?

f *mf*

Christ, see Him, a spot-less Lamb.

How?

See it, His pa-tient

What?

18448

Soprano. *Ripieno. f*

O Sa - viour, meek and low -

love, See it, His pa-tient love, see _____ His pa-tient love, see _____

love, See it, His pa-tient love, see _____ His pa-tient love, His pa-tient love, see _____

love, See it, His pa-tient love, see _____ His pa-tient love, see _____ His patient

love, See it, His pa-tient love, see _____ His pa-tient love, see _____ His patient

What?

What?

What?

What?

f mf

- ly, Who suf - fered
 His pa-tient love, see it, His pa-tient
 His pa-tient love, His pa-tient love, see His pa-tient love, see it, His pa-tient
 love, see His pa-tient love, see His pa-tient love, see it, His pa-tient
 love, His pa-tient love, see it, see His pa-tient love, see it, His pa-tient
 What?
 What?
 What?
 What?

bit - ter - an - - - - - guish;

mf *p* *mf* *cresc.* *f* *p*
 love, see it, His pa-tient love, see it, His pa-tient love, see it, His pa-tient

mf *p* *mf* *cresc.* *f* *p*
 love, see it, His pa-tient love, see it, His pa-tient love, see it, His pa-tient

mf *p* *mf* *cresc.* *f* *p*
 love, see it, His pa-tient love, see it, His pa-tient love, see it, His pa-tient

mf *p* *mf* *cresc.* *f* *p*
 love, see it, His pa-tient love, see it, His pa-tient love, see it, His pa-tient

What? What? What?

What? What? What?

What? What? What?

What? What? What?

f *mf*

CORO I.

love. love. love. love.

f

CORO II.

mf Look! Look! Look! Look! Look!

p Look where? Look Look where? Look Look where? Look Look

mf *1st Orch. 2nd Orch. simile*

p on our offence, *mf* Look!
p on our offence, *mf* Look!
p on our offence, *mf* Look!
p on our offence, *mf* Look!
 where? *p* *cresc.* Look where? Look
 where? *p* Look where? *cresc.* Look
 where? *p* Look where? Look
 where? *p* Look

Soprano. Ripieno f
 The sins of man Thou bear - est,
p on our offence, *f* Look! on our offence.
p on our offence, *f* Look! on our offence.
p on our offence, *f* Look! on our offence.
p on our offence, *f* Look! on our offence.
 where? *mf* *cresc.* Look where? Look where? Look where?
 where? *mf* Look where? Look where? *cresc.* Look where?
 where? *mf* Look where? Look where?
 where? *mf* Look where?

13443

Piano introduction with dynamic markings *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*.

E Soprano. *Ripieno*.

Our ev' - ry grief Thou shar - - est.

mf Look! Look! *p* on our of - fence, *poco* on our of -

mf Look! Look! *p* on our of - fence, *poco* on our of -

mf Look! Look! *p* on our of - fence, *poco* on our of -

mf Look! Look! *p* on our of - fence, *poco* on our of -

E

Look where? Look where? Look where? Look where?

Look where? Look where? Look where?

Look where? Look where?

Look where? Look where? Look where?

E

mf

fence.

- fence.

- fence.

- fence.

F

mf

Look on Him. For love of

Look on Him. For

F

p

Look ye,

Look ye,

Look ye,

Look ye,

F

mf

Look on Him. For love of us He Him-

us He Him-self His Cross is bear - ing,

love of us He Him-self His Cross is bear - ing,

mf

Look on Him. For love of us

mf

Look on Him. For love of us He Him-

mf

Look on Him. For love of us

mf

Look on Him. For love of us

Handwritten notes: "mf", "F", "tr", "and said"

Soprano. *Ripieno.*

CORO I e II Unisono.

Have mer - cy on

- self His Cross is bear - ing, Look on Him. For

Look on Him. For love of us He Him-self His

Look on Him. For love of us He Him-self His Cross is

He Him-self His Cross is bear -

On the Cross to Lan-

us, O Je - - - su! O Je -

love of us, for love of us He Him-self His Cross is

Cross is bear - - - ing, for love of us He Him-self His Cross is

bear - ing, Look on Him. For love of us He Him-self His

- ing, He Him-self His Cross is bear -

Look on the Crowned Cross to Lan-

- sul
 bear -
 bear -
 Cross is bear -
 - ing, He Himself His Cross is bear -
 - ing. Come, ye daugh - ters, share my mourn -
 - ing. Come, ye daugh - ters, share my mourn - - ing, Come, ye
 - ing. Come,
 - ing.
 - ing.
 - ing, Come, ye daugh - ters, share my mourn -
 daugh - ters, share my mourn -
 ye daugh - ters, share my mourn -
 Come, ye

cresc.
cresc.
cresc.
cresc.
cresc.
molto
f

CORO I.

CORO II.

ing, see Him, the Bride-groom
 ing, see Him, the Bride-groom
 ing, share my mourn - ing, see Him, the Bride-groom
 daugh - ters, share my mourn - ing, share my mourn - ing, see Him, the Bride-groom

ing, Whom?
 ing, Whom?
 ing, share my mourn - ing, share my mourn - ing, Whom?
 daugh - ters, share my mourn - ing, share my mourn - ing, Whom?

cresc.

Christ, see Him, a spot-less Lamb, a spot - less Lamb.
 Christ, see Him, a spot-less Lamb, a spot - less Lamb.
 Christ, see Him, a spot-less Lamb, a spot - less Lamb, a spot - less Lamb.
 Christ, see Him, a spot-less Lamb, a spot - less Lamb.

How? a spot - less Lamb.
 How? a spot - less Lamb.
 How? a spot - less Lamb.
 How? a spot - less Lamb.

tr

THE ANNOUNCEMENT OF THE PASSION.

Nº 2. RECITATIVO.

EVANGELIST.

When Je - - sus had fin - ish - ed all these say - ings, He

JESUS.

said unto His dis - ci - ples, Ye know that af - ter two days is the Pass - o - ver, and the Son ___ of

p (Orchestra.)

Man ___ is be - tray - ed to be ___ cru - - - ci - fi - ed.

Nº 3. CHORAL.

CORO I. II.

Soprano.

Alto.

O bless - ed Je - su, how hast Thou of - fend - ed, That now on Thee such judgements has de -

Tenor.

Bass.

- scend - ed? Of what mis - deed hast Thou to make con - fes - sion? Of what trans - gres - sion?

CORO I.

ing, see Him, the Bride-groom

ing, see Him, the Bride-groom

ing, share my mourn - ing, see Him, the Bride-groom

daugh - ters, share my mourn - ing, share my mourn - ing, see Him, the Bride-groom

CORO II.

ing, share my mourn - ing, Whom?

ing, share my mourn - ing, Whom?

ing, share my mourn - ing, Whom?

daugh - ters, share my mourn - ing, share my mourn - ing, Whom?

cresc.

Christ, see Him, a spot-less Lamb, a spot - less Lamb.

Christ, see Him, a spot-less Lamb, a spot - less Lamb.

Christ, see Him, a spot-less Lamb, a spot - less Lamb, a spot - less Lamb.

Christ, see Him, a spot-less Lamb, a spot - less Lamb.

How? a spot - less Lamb.

How? a spot - less Lamb.

How? a spot - less Lamb.

How? a spot - less Lamb.

How? a spot - less Lamb.

cresc.

THE ANNOUNCEMENT OF THE PASSION.

Nº 2. RECITATIVO.

EVANGELIST.

When Je - - sus had fin - ish - ed all these say - ings, He

JESUS.

said unto His dis-ci-ples, Ye know that af-ter two days is the Pass-o-ver, and the Son ___ of

p (Orchestra)

Man ___ is be-tray-ed to be ___ cru - - ci - fi - ed.

Nº 3. CHORAL.

CORO I. II.

Soprano.

Alto.

Tenor.

Bass.

O bless-ed Je - su, how hast Thou of- fend - ed, That now on Thee such judgements has de -

-scend - ed? Of what mis-deed hast Thou to make con - fes - sion? Of what trans-gres - sion?

not up-on the feast, lest there be an up - roar a-mong the people.

not up-on the feast, lest there be an up - roar a-mong the people.

not up-on the feast, lest there be an up - roar a-mong the people.

not up-on the feast, lest there be an up - roar a-mong the people.

- roar, not up-on the feast, lest there be an up - roar a-mong the people.

- roar, not up-on the feast, lest there be an up - roar a-mong the people.

feast, not up-on the feast, lest there be an up - roar a-mong the people.

feast, not up-on the feast, lest there be an up - roar a-mong the people.

(Coro II. Sit.)

THE ANOINTING AT BETHANY.

Nº 6. RECITATIVO.

EVANGELIST.

Now when Jesus was in Be-tha-ny, in the house of Si-mon the le-per, There came unto Him a

wo-man, hav-ing an al - a-bas-ter box of ve-ry pre-cious oint-ment, and poured it on His

Head, as He sat at meat. But when His dis-ci-ples saw it, they had in-dig-na - tion,

say - ing,

Allegro non troppo.
Soprano.

CORO I.
Alto. To what pur - pose is this waste, — this waste, this
Tenor. To what pur - pose is this waste, — this waste, this
Bass. To what pur - pose is this waste, — this waste, this waste,
To what pur - pose is this waste, this waste, this

Allegro non troppo.

waste, to what pur - pose is this waste? —
waste, to what pur - pose is this waste? —
this waste, to what pur - pose is this waste? For this ointment might have been
waste, to what pur - pose is this waste? For this

For this ointment might have been sold, been sold for —
For this ointment might have been sold for much, and — giv —
sold for much, and — giv — en to the poor, —
ointment might have been sold for much, and — giv — en to the

much, sold for much, and giv-en to the poor, the poor,
 -en to the poor, giv-en to the poor, giv'n to the
 and giv - en to the poor, to the
 poor, giv - en to the poor, for this oint-ment might have been

been sold for much, and giv-en to the poor.
 poor, and giv-en to the poor, to the poor, sold and giv-en to the poor.
 poor, and giv-en to the poor, sold and giv-en to the poor.
 sold and giv'n to the poor, to the poor, and giv-en to the poor.
 (Coro I. Sit.)

Nº 8. RECITATIVO.

EVANGELIST.

When Je-sus un-der-stood it, He said un-to them,

JESUS.

Why trou-ble ye the woman? for she hath wrought a good work up - on Me. For ye have the

p (Orch)

poor al - ways with you, but Me ye have not al-ways. For in that she hath

poured this ointment on My Bo-dy, she did it for My bur - i-al. Ve-ri-ly I

say un-to you, Where - so - e - ver this Gos - - pel shall be preach-ed in the whole

world, there shall al-so this, that this woman hath done, be told of her for a memorial.

No 9. RECITATIVO.

Adagio.

Contralto.

My Mas - ter and my Lord, In vain do

Thy dis - ci - ples chide Thee Be - cause this pi - tying wo - man, With

oint - ment sweet, Thy Flesh For bur - ial mak - eth rea - dy. O

grant to me, be - lov - ed Lord, The tears where - with my heart o'er - flow - eth An unc - tion

on Thy Head may pour.



Nº 10. ARIA.

Andante con moto.

Flauti.
mf

Contralto.

A

Grief for sin,

grief for sin, Rends the guil - ty heart with in.

f

B

Grief for

p

sin, - grief for sin, - rends the guil - ty heart with in,

p

L. R.



rends the guilt - ty heart with - in. Grief for sin, grief for



sin, rends the guilt - ty heart with - in. Grief



for sin, rends the guilty heart with - in. *f*




May my weep - ing and my

Fine. *p*

mourn - ing Be a wel - come sac - ri - fice. Lov - ing,

Sa - viour, hear in mer - cy!

May my weep - ing and my mourning Be a wel - come sac - ri -

- fice. Lov - ing Sa - - - - - viour, hear in mer - cy,

lov - ing Sa - viour, lov - ing Sa - viour, hear in mer - - - cy!

* A cut may be made to C.

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THE TREASON OF JUDAS.

Nº 11. RECITATIVO.

EVANGELIST.

Then one of the twelve, call-ed Ju-das Is-ca-ri-ot, went un-to the chief priests, And

JUDAS.

EVANGELIST.

said, What will ye give me, and I will de-liv-er Him unto you? and they covenanted with him for

thir-ty pieces of sil-ver. And from that time he sought opportu-ni-ty to be - tray— Him.

Nº 12. ARIA. ♯ Coro II.

Andante moderato.

f

Soprano.

A

Break in grief,

♯ See Preface.



break in grief, break in grief, Thou loving



heart, break in grief, Thou loving heart, break in grief, Thou lov-ing heart, break in grief, Thou lov-ing



heart, break in grief, Thou loving heart, break in grief, Thou loving

stretch



B
heart;

f



C

For a son whom Thou hast nour - ished, Yea, a friend whom Thou hast cher - ished,

Flauti.

Fine. p

Gath - ers cru-el foes a - round Thee, And will like a ser-pent wound -

D

Thee; For a son whom Thou hast nourished, Yea, a friend whom Thou hast

p

cher - ished, Gath - ers cru-el foes a - round Thee, And

will like a ser - pent wound - Thee.

D. C.

♣ A cut may be made to B.

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(Coro I. Rise.)

THE PREPARATION OF THE PASSOVER.

No 13. RECITATIVO.

EVANGELIST.

Now the first day of the feast of unleaven'd bread, the disciples came to Je-sus, say-ing unto Him,

No 14.

Allegro moderato.

Soprano.

Where, where, where wilt Thou that we prepare_ for Thee to eat the_ Pass-o-ver, that we pre-

Alto.

Where, where, where wilt Thou that we prepare_ for Thee to eat the Pass-o-ver, that

Tenor.

Where, where wilt Thou that we prepare for Thee, for Thee, for Thee to eat the

Bass.

Where, where wilt Thou that we prepare, pre-pare for Thee, for Thee to eat the_

Allegro moderato.

CORO I.

f

pare, pre-pare for_ Thee to eat_ the_ Pass-o-ver, for_ Thee_ to eat the Pass-o-ver?

we prepare for Thee, for Thee to eat the Pass-o-ver, for Thee to eat the Pass-o-ver?

Pass-o-ver, that we pre-pare, that we pre-pare for Thee, for Thee to eat the Pass-o-ver?

Pass-o-ver, that we prepare for Thee to eat, pre-pare for Thee to eat_ the_ Pass-o-ver? (Coro II. Riss.)

Nº 15. RECITATIVO.

EVANGELIST. JESUS.

And He said, Go in-to the ci-ty to such a man, and say un-to him, The Mas-ter

saith, My time is at hand, I will keep the Pass-o-ver at thy house with My dis-ci-ples.

EVANGELIST.

And the dis-ci-ples did, as Je-sus had ap-point-ed them, and they made rea-dy the

Pass-o-ver. Now when the e-even was come, He sat down with the twelve. And as they did

JESUS.

eat, He said, Ver-i-ly I say unto you, that one of you shall be-tray—Me.

EVANGELIST.

And they were ex-ceed-ing sorrow-ful,— and be-gan eve-ry one of them to say un-to

Him,
Allegro.
Soprano.

Alto. *p* Lord, is it I? is it I? is it I?

Tenor. Lord, is it I? is it I? Lord, is it I? is it I?

Bass. Lord, is it I? is it I? Lord, is it I? is it I?

Allegro.

Lord, is it I? is it I? Lord, is it I? is it I?

is it I? is it I? Lord, is it I? is it I?

Lord, is it I? is it I? Lord, is it I? is it I?

Lord, is it I? is it I? Lord, is it I? is it I?

Nº 16. CHORAL.
CORO I. II.

Soprano.
Alto.

Tenor.
Bass.

My sin it is which binds Thee, With an-guish deep sur-rounds Thee, And

nails Thee to the tree; The tor-ture Thou art feel-ing, Thy

pa-tient love re-veal-ing, 'Tis I should bear it, I a-lone.

THE INSTITUTION OF THE EUCHARIST.

No 17. RECITATIVO.

EVANGELIST. JESUS.

And He an-swered and said, He that dippeth his hand with Me in the dish, the

same shall be-tray Me.— The Son of Man go-eth as it is writ-ten of Him: but

woe un-to that man by whom the Son of Man is be-tray - ed: It had been

good for that man, if he had not — been born. EVANGELIST. Then an-swer-ed Ju-das

which betray'd Him, and said, JESUS. He said un-to him, Thou hast said.

JUDAS. Mas-ter, is it I?

p (Orch.)

EVANGELIST.

And as they were eat-ing, Je-sus took bread, and blessed it, and brake it, and gave it to the dis-ci-ples, and

JESUS. said, Take,— eat,— this is My Bo-dy. EVANGELIST. And He took the cup, and gave thanks, and

JESUS. gave it to them, saying, Drink ye all _____ of _____ it: For this is My Blood of the

New—Tes-ta-ment, which— is— shed— for ma - ny for the re - mis -

- sion of _____ sins. But I say un-to you, I will not— drink— hence-

- forth of this fruit of the vine, un - til that
 day when I drink it new with you in My Fa - ther's kingdom.

Nº 18. RECITATIVO.

Poco Adagio.

Soprano.

Oboi d'amore Al - though our eyes with tears o'er -
 - flow, Since Je - - - sus now must from us
 go, His gracious promise doth the soul up-lift. His Flesh and Blood, O

pre - cious gift! He leaves us for our souls' re - fresh - ment.

As He while in the world did love His own, So

cresc. now with love un - chang - ing, He loves — them still un - to the end. *f* *p*

Nº 19. ARIA.

Andante con moto.

2 Oboi da more

mf

Soprano.

A Ich will dir mein

Je - sus, Sa - viour,

Phrasing

Her - ze ^(tr) ^{schenken} , sen - ke dich sen - ke dich sen -

I am Thine, Come and dwell, come and dwell, come

ke dich, mein Heil, hinein. **B** Ich will dir mein

and dwell my heart with-in. Je - sus, Sa - viour,

Her - ze ^{schenken} , sen - ke dich, mein Heil hin-en, ich

I am Thine, Come and dwell my heart with-in, Je -

will dir mein Her - ze , mein Her - ze schen - - - - -

- sus, Sa - viour, I am Thine,

ken, sen - ke dich, mein Heil, hin-en sen -

Come and dwell my heart with-in, come

...ke dich, mein Heil, hienern. C

and dwell my heart within.

f

tr

f

tr Fine.

D Ich will mich in dir ver-sen-ken; ist dir gleich die Welt zu sein, ei so
 All things else I count but loss, Glo-ry on - ly in Thy Cross. Dear-er

sollst du mir al-lein mehr als Welt und Him-mel sein.

than the world be - side Is the Sa - viour who hath died.

f

Ich will mich in dir
 All things else I count,

p

in der ver-sen-ken, ist der gleich der Welt zu klein, es so soll'st
 I count but loss, Glo - - ry in Thy Cross. Dear - - er
 du mir al-lest mehr, mehr als Welt und Him-mel-sein.
 than the world, Is the Sa - - viour who hath died.

D.C.

AT THE MOUNT OF OLIVES.

Nº 20. RECITATIVO.

EVANGELIST.

And when they had sung an hymn, they went out in-to the mount of Olives.

JESUS.

Then saith Je-sus un-to them, All ye shall be of-fend-ed be-cause of Me this night,

P (Orch.)

✦ A cut may be made to C.

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ke dich, mein Heil, hinein. C

and dwell my heart within.

f *tr*

f *6* *5* *4* *3* *2* *1*

Fine.

Dich will mich in dir ver-sen-ken; ist dir gleich die Welt zu sein, es so
 All things else I count but loss, Glo-ry on-ly in Thy Cross, Dear-er—

p

sollst du mir al-lein mehr als Welt und Him-mel sein. E

than the world be-side Is the Sa-viour who hath died.

f

Ich will mich in dir
 All things else I count,

p

in der ver-sen-ken, ist dir gleich die Welt zu klein, ei so sollst
 I count but loss, Glo - - - ry in Thy Cross. Dear - - er

du mir al-lein mehr, mehr als Welt und Him-mel -- sen.
 than the world, Is the Sa - - viour who hath died.

♩ D.C.

AT THE MOUNT OF OLIVES.

Nº 20. RECITATIVO.

EVANGELIST.

And when they had sung an hymn, they went out in-to the mount of Olives.

JESUS.

Then saith Je-sus un-to them, All ye shall be of-fend-ed be-cause of Me this night,

P (Orch.)

♩ A cut may be made to C.

Vivace.

for it is writ - ten, I will smite the shep - herd, and the

Vivace.

mf

sheep of the flock shall be scat - ter - ed a - broad. — But —

Moderato.

Moderato.

p

(Coro I. II. Rise.)

af - ter I am ri - sen a - gain, I will go be - fore you in - to Ga - li - lee.

Nº 21. CHORAL.

CORO I. II.

Soprano.
Alto.

Tenor.
Bass.

f

Re - ceive me, my Re - deem - er, My Shep - herd, make me Thine; Of

ev' - ry good the foun - tain, Thou art the spring of mine. How oft Thy words have fed me On

earth with an - gels' food, How oft Thy grace hath led me To high - est Heav'nly good.

(Coro I. II. Sit.)

PETER'S DENIAL FORETOLD BY CHRIST.

No 22. RECITATIVO.

EVANGELIST. PETER.

Pe-ter answer-ed, and said un-to Him, Though all men shall be of-fend-ed be-cause of

EVANGELIST. JESUS.

Thee, yet will I ne-ver be of-fend-ed. Je-sus said un-to him, Ve-ri-ly I say un-to

p (Orch.)

thee, That this night be-fore the cock—crow, thou shalt de-ny—Me thrice.

EVANGELIST. PETER.

Pe-ter said un-to Him, Though I should die with Thee, yet will I not de-ny

EVANGELIST.

Thee. Like-wise al-so said all the dis-ci-ples.

Here
 † No. 23. CHORAL.

CORO I. II.

Soprano.
 Alto.

Tenor.
 Bass.

f

Here would I stand be - side Thee; Lord, bid me not de - part! From

Thee I will not sev - er, Though breaks Thy lov - ing heart. When bit - ter pain shall hold Thee In

a - go - ny op - prest, Then, then will I en - fold Thee With - in my lov - ing breast.

THE AGONY IN THE GARDEN. *Sit*

No. 24. RECITATIVO.

EVANGELIST.

Then com - eth Je - sus with them un - to a place call - ed Geth - sem - a - ne, and

(Coro II. Rise.)

JESUS.

saith un - to the dis - ci - ples, Sit ye here, while I go - yonder and pray.

p (Orch.)

EVANGELIST.

And He took with him Peter, and the two sons of Ze-be-dee, and be - gan to be sor - row-ful and ve-ry

JESUS.

hea-vy. Then saith He un-to them, My soul is ex-ceed-ing sor - row-ful,

e-ven un-to death: tar-ry ye here and watch with Me.

Nº 25. SOLO e CORO.

Tenor.

O grief! how throbs His hea - vy - la - den

Lento.

p Fl. Ob. da caccia

simile

breast! His spi - rit faints, how pale His wea - ry

CORO II.

A

face!

He to the

p sempre

My Sa - viour, why must all this ill be - fall — Thee?

p sempre

My Sa - viour, why must all this ill be - fall — Thee?

p sempre

My Sa - viour, why must all this ill be - fall — Thee?

p sempre

My Sa - viour, why must all this ill be - fall Thee?

A

p sempre

Judgment-hall is brought,

There is no help, — no comfort near.

p

My

p

My

p

My

p

My

simile

B

The powers — of

sin, a - las! from high - est Heav'n did call Thee.

sin, a - las! from high - est Heav'n did call Thee.

sin, a - las! from high - est Heav'n did call Thee.

sin, a - las! from high - est Heav'n did call Thee.

B

simile

darkness now as-sail Him, His cho-sen friends — will soon forsake Him.

p

God

p

God

p

God

p

God

p

God

took the debt from me, who should have paid it;

took the debt from me, who should have paid it;

took the debt from me, who should have paid it;

took the debt from me, who should have paid it; On Thee He

Ah! if my love Thy stay could

On Thee He laid it.

On Thee He laid it.

On Thee He laid it.

laid it.

simile

be, if I could gauge Thy grief, and share it, Could make it less, or help to bear it, How

glad-ly, how glad-ly would I watch with Thee!

Nº 26. SOLO e CORO.

Andante.

Oboe

Tenor.

I would be - side my Lord be

Cast.
C. N. N.

watching,
piano sempre
 And so_ our sin will fall a - sleep,
piano sempre
 And so_ our sin will fall a - sleep,
piano sempre
 And so_ our sin will fall a - sleep,
piano sempre
 And so our sin will fall a - sleep,

piano sempre

f

$\frac{4}{B}$ 1

I would be-side my Lord_ be watching,
p
 and so_ our sin will fall a -
p
 and so_ our sin will fall a -
p
 and so_ our sin will fall a -
p
 and so our sin will fall a -

p

♦ Bach's direction.

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1

[illegible]

D

Handwritten musical score for the hymn "By His Cross". The score is written on ten staves, with the first five staves for vocal parts and the last five for piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

Vocal Lines:

- Staff 1: Treble clef, lyrics "By His Cross" with a long note.
- Staff 2: Treble clef, lyrics "sleep." with a long note.
- Staff 3: Treble clef, lyrics "sleep." with a long note.
- Staff 4: Treble clef, lyrics "sleep." with a long note.
- Staff 5: Bass clef, lyrics "sleep." with a long note.

Piano Accompaniment:

- Staff 6: Treble and Bass clefs, piano introduction with a key signature change to one flat and a tempo marking "D X v 1".
- Staff 7: Treble and Bass clefs, piano accompaniment for the first vocal line.
- Staff 8: Treble and Bass clefs, piano accompaniment for the second vocal line.
- Staff 9: Treble and Bass clefs, piano accompaniment for the third vocal line.
- Staff 10: Treble and Bass clefs, piano accompaniment for the fourth vocal line.

Lyrics:

By His Cross
 sleep.
 sleep.
 sleep.
 sleep.
 I am saved from sin and loss,
 by His Cross, by His Cross I
 am saved from sin and loss, His sor - - - rows

Handwritten Annotations:

- Staff 6: "D X v 1" (likely a tempo or style marking).
- Staff 7: "f" (forte) and "p" (piano) dynamic markings.
- Staff 8: "v/f" (vibrato/forte) and "v/p" (vibrato/piano) markings.
- Staff 9: "v/f" and "v/p" markings.
- Staff 10: "v/f" and "v/p" markings.

win — my soul its ran —

— som.

The griefs that He for us en - dur - eth, How bit - ter, —

The griefs that He for us en - dur - eth, How bit -

The griefs that He for us en - dur - eth, How bit -

The griefs that He for us en - dur - eth, How bit - ter, yet —

yet how sweet — are — they, how bit - - ter, yet how sweet —

- ter, yet — how sweet are they, how bit - - ter, yet how sweet are —

- ter, yet how sweet are — they, how bit - - ter, yet how sweet, — how bit - ter, yet how

— how sweet are they, the griefs that He for us en -

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are they, the griefs that
they, how bit - ter, yet how sweet are they, sweet are they, the griefs that
sweet are they, how bit - ter, yet how sweet are they, the griefs that
- dur - eth, how bit - ter, yet how sweet are they, the griefs that

F
He for us en - dur - eth, how bit - ter, yet how sweet are they.
He for us en - dur - eth, how bit - ter, yet how sweet are they.
He for us en - dur - eth, how bit - ter, yet how sweet are they.
He for us en - dur - eth, how bit - ter, yet how sweet are they.

F *A*
G = 1/2 c cad

A
I would be - side my Lord be

watch - ing, I would be - side my

And so our sin will fall a - sleep,

And so our sin will fall a - sleep,

And so our sin will fall a - sleep,

And so our sin will fall a - sleep,

Lord, be - side my Lord be watch -

ing.

and so our sin will fall a - sleep, and so our sin will fall a -

and so our sin will fall a - sleep, and so our sin will fall a -

and so our sin will fall a - sleep, and so our sin will fall a -

and so our sin will fall a - sleep, and so our sin will fall a -

and so our sin will fall a - sleep, and so our sin will fall a -

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- sleep, and so our sin will fall a -

- sleep, and so our sin will fall a - sleep, and so our sin

sin will fall a - sleep.

Piano accompaniment for the first system, featuring a treble and bass staff with complex rhythmic patterns and accidentals.

CHRIST'S PRAYER IN THE GARDEN.

NO 27. RECITATIVO.

EVANGELIST.

And Hewent a lit-tle far-ther, and fell on His face, and pray -

And *and*

Piano accompaniment for the Evangelist's recitative, with a treble and bass staff.

JESUS.

- ed, say - - ing, O My Fa-ther, if it be pos-si-ble, let —

p (Orch.)

Piano accompaniment for Jesus's recitative, with a treble and bass staff.

this cup pass from Me: never-the-less, not as I will, but as Thou wilt.

Piano accompaniment for the continuation of Jesus's recitative, with a treble and bass staff.

No 28. RECITATIVO. Coro II.

Adagio.

Bass.

The Sa-viour, low be-fore His Fa-ther bend-ing, To gain for man by His ob-

- la - tion A full sal - va - tion, The love of God toward man commend-eth.

He now will drink the cup Un-to its last and bitt' rest dregs, Which with the sin of men is

filled And o-ver-flows. He will not shrink, But suf-fer all that God hath willed.

♠ Bach's direction.

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† N^o 29. ARIA. Coro II.

Andante.

mf

cresc.

f

Bass.

A

Glad - ly would I take up -

dim.

p

- on me Cross and Cup, and all His bur - den, Could I fol - low

B

Christ my Lord.

Glad - ly

f

p

would I take up - on me, glad - ly, glad - ly,

Nº 28. RECITATIVO. Coro II.

Adagio.

Bass.

The Sa-viour, low be-fore His Fa-ther bend-ing, To gain for man by His ob-

dolce

This system contains the first two staves of the musical score. The top staff is for the Bass voice, and the bottom staff is for the piano accompaniment. The tempo is marked 'Adagio' and the mood is 'dolce'.

- la - tion A full sal-va - tion, The love of God toward man commend-eth.

This system contains the next two staves of the musical score, continuing the vocal line and piano accompaniment.

He now will drink the cup Un-to its last and bitt' rest dregs, Which with the sin of men is

This system contains the next two staves of the musical score.

filled And o-ver-flows. He will not shrink, But suf-fer all that God hath willed.

This system contains the final two staves of the musical score on this page.

† N^o 29. ARIA. Coro II.

Andante.

mf

cresc.

f

Bass.

A

Glad - ly would I take up -

dim.

p

- on me Cross and Cup, and all His bur - den, Could I fol - low

B

Christ my Lord.

Glad - ly

f

p

would I take up - on me, glad - ly, glad - ly,

C

glad - ly would I — take up - on me — Cross and Cup, and

all His bur - den, Could I fol - low Christ my Lord, could —

D

— I fol - low Christ — my Lord, Cross — and Cup, and all — His

bur - den, would I glad - ly take up - on me, Could I fol -

— low Christ my Lord.

E

Fine. Lo, our Lord, In love our bur - den sharing,

Bears for us The Cross with all its shame. He has light-

F

- en'd all our sor - row. Lo, our

Lord, In love our bur - den shar-ing, Bears for us The

Cross with all its shame. He has light - en'd all our sor - row. *D.C.*

No. 30. RECITATIVO.

EVANGELIST.

JESUS.

And He com-eth un-to the dis - ciples, and findeth them a-sleep, and saith unto Pe-ter, What,

p (Orch.)

could ye not watch with Me one hour? Watch and pray, that ye en-ter not in-to temp-

(Coro I. II. Rise.)

- ta-tion: the spir-it in - deed is will-ing, but the flesh is weak.

EVANGELIST. JESUS.

He went a-way again the se-cond time, and pray - ed, say-ing, O my Fa-ther, if this cup may not

p (Orch.)

pass a-way from Me, ex - cept I drink it, Thy will be done.

Nº 31. CHORAL.

CORO I. II.

Soprano.
Alto.

Tenor.
Bass.

f O — Fa-ther, let Thy will be done, For all things well Thou do - - est, In —
time of need re - - fus - est none, But help - est e'en the low - - est. In —
deep dis - tress Thou still dost bless, In wrath re - membrest mer - - cy; Who
trusts in Thee shall ev - er be In per - fect peace and safe - ty.

(Coro I. II. Sit.)

THE BETRAYAL AND ARREST.

Nº 32. RECITATIVO.

EVANGELIST.

f And He came and found them a - sleep a - gain: for their eyes were —
hea - vy. And He left them, and went a - way a - gain, and pray - ed the

third time, say-ing the same— words. Then com-eth He to His dis-

JESUS.
- ci - ples, and saith un-to them, Sleep on now, and take your rest, be -

p (*Orch.*)

- hold, the hour is at hand, and the Son of Man is be - tray - ed in-to the hands of

sin-ners. 'Rise, let us be go-ing: be-hold, he is at hand that doth be-tray Me.

EVANGELIST.
And while He yet spake, lo, Ju - das one of the twelve

came, and with him a great mul-ti-tude with swords and staves from the chief priests and

el-ders of the peo-ple. Now he that be-tray-ed Him, gave them a sign,

saying, Whom-so-ev-er I shall kiss, that same is He; hold Him fast. And forthwith

JUDAS. EVANGELIST.
he came to Je-sus, and said, Hail Mas-ter, and kiss-ed Him. And Je-sus

JESUS. EVANGELIST.
said un-to him, Friend, friend, where-fore art thou come? Then came
p (Orch.) *f*

they, and laid hands on Je-sus and took Him.

CHRIST IS BOUND AND LED INTO THE CITY.

Nº 33. DUO e CORO.

Andante moderato.

Fl. & Ob.

un poco piano

Fl. & Ob.

un poco piano

(Coro II. Rîse.)

Soprano Solo.

Be-hold, my Sa - viour now is ta -

Contralto Solo.

Be-hold, my Sa - viour now is

p

A

CORO II.

ta - - - - -

Soprano.

Alto. Loose Him! leave Him! bind Him not!

Tenor. Loose Him! leave Him! bind Him not!

Bass. Loose Him! leave Him! bind Him not!

Loose Him! leave Him! bind Him not!

A

f p f p f

tr

Sigh

- ken, Moon and stars Have for grief the night for -

- ken, Moon and stars Have for grief the night for -

f p

- sa - ken, Moon and stars Have for grief the night for -

- sa - ken, Moon and stars Have for grief the night for -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The first vocal staff has the lyrics "- sa - ken, Moon and stars Have for grief the night for -". The second vocal staff has the lyrics "- sa - ken, Moon and stars Have for grief the night for -". The piano accompaniment is in G major and 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The piano part includes dynamic markings *f* (forte) and *p* (piano).

- sa - ken, Since my Sa - viour now is

- sa - ken, Since my Sa - viour now is ta -

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics "- sa - ken, Since my Sa - viour now is" and "- sa - ken, Since my Sa - viour now is ta -". The piano accompaniment continues with the same melody and bass line. The piano part includes dynamic markings *f* (forte) and *p* (piano).

B

ta - ken. ken.

f Loose Him! leave Him! bind Him not! *f* Loose Him! leave Him!

Loose Him! leave Him! bind Him not! Loose Him! leave Him!

Loose Him! leave Him! bind Him not! Loose Him! leave Him!

Loose Him! leave Him! bind Him not! Loose Him! leave Him!

Loose Him! leave Him! bind Him not! Loose Him! leave Him!

B

f p f pf p f p f

They lead Him hence; with cords they

They lead Him hence; with cords they bind.

bind Him not!

bind Him not!

bind Him not!

bind Him not!

bind Him not!

p

bind Him, they lead

Him, they lead

Him hence; with cords they bind

Him hence; with cords they bind

(Coro I. Rise.)

Him, they lead Him hence, they lead Him hence; with cords they

Him, they lead Him hence, they lead Him

bind

hence; with cords they bind

C *Virace.*

Him!
 Him!
 C *Virace.*
 Tenor.
 Bass. *f* Have light-nings and
 Have lightnings and thun-ders their fu - ry for - got - ten? light-nings,
 Tenor. *f*
 Bass. *f* Have light-nings and
 Have lightnings and thun-ders their fu - ry for - got - ten? light-nings,
 C *Virace.*
f

Soprano.
 Alto. *f*
 Have light-nings and thun-ders their
 thun-ders their fu - ry for - got - ten? light-nings, thun-ders,
 thun-ders, light-nings, thun -
 Soprano.
 Alto. *f*
 Have light-nings and thun-ders their
 thun-ders their fu - ry for - got - ten? light-nings, thun-ders,
 thun-ders, light-nings, thun -
 Piano accompaniment

Have light-nings and thun-ders their fu - ry for -
 fu - ry for - got - ten? light-nings, thun - ders, light-nings and
 light-nings, thun - ders, light-nings, thun - ders,

- got - ten? Have light-nings and thun-ders their fu - ry for - got - ten?
 thun - ders their fu - ry for - got - ten?
 light-nings, Have light-nings and thun-ders their fu - ry for - got - ten?
 - ders,
 - got - ten? Have
 thun - ders. Have
 light-nings. Have
 - ders, thun -

D

Have light-nings and thun-ders their
 Have light-nings and thun-ders their
 Have light-nings and thun-ders their
 thun -

light-nings and thun-ders their fu - ry for - got - ten?
 light-nings and thun-ders their fu - ry for - got - ten?
 light-nings and thun-ders their fu - ry for - got - ten?
 - ders,

D

E

fu - ry for - got - ten? light-nings,
 fu - ry for - got - ten? light-nings,
 fu - ry for - got - ten? light-nings,
 - ders, light-nings,

E

Have light-nings and thun-ders their fu - ry for - got - ten?
 Have light-nings and thun-ders their fu - ry for - got - ten?
 Have light-nings and thun-ders their fu - ry for - got - ten?
 thun - ders,

E

thun-ders, light-nings, thun-ders, light-nings and thun-ders their

thun-ders, light-nings, thun-ders, light-nings and thun-ders their

thun-ders, light-nings, thun-ders, light-nings and thun-ders their

thun-ders, light-nings, thun-ders, thun -

light-nings, thun-ders, light-nings, thun-ders, Have light-nings and

light-nings, thun-ders, light-nings, thun-ders, Have light-nings and

light-nings, thun-ders, light-nings, thun-ders, Have light-nings and

light-nings, thun-ders, light-nings, thun -

fu - ry for - got - ten? Then o - pen, O

fu - ry for - got - ten? Then o - pen, O

fu - ry for - got - ten? Then o - pen, O

- ders their fu - ry for - got - ten? Then o - pen, O

thun-ders their fu - ry for - got - ten?

thun-ders their fu - ry for - got - ten?

thun-ders their fu - ry for - got - ten?

- ders their fu - ry for - got - ten?

bot - tom - less pit, all thy ter -

bot - tom - less pit, all thy ter -

bot - tom - less pit, all thy ter -

bot - tom - less pit, all thy ter -

Then o - pen, O bot - tom - less

Then o - pen, O bot - tom - less

Then o - pen, O bot - tom - less

Then o - pen, O bot - tom - less

Then o - pen, O bot - tom - less

- rors! Then o - pen, O bot - tom - less pit, all thy

- rors! Then o - pen, O bot - tom - less pit, all thy

- rors! Then o - pen, O bot - tom - less pit, all thy

- rors! Then o - pen, O bot - tom - less pit, all thy

pit, all thy ter - rors!

pit, all thy ter - rors!

pit, all thy ter - rors!

pit, all thy ter - rors!

pit, all thy ter - rors!

G

ter - rors! De -

Then o - pen, O bot - tom - less pit all thy ter - rors!

G

H

-stroy them, de - vour them with tu - mult of

o'er - whelm them, con - sume them

H

rage, The treach'rous be - tray - er, the

rage, The treach'rous be - tray - er, the

rage, The treach'rous be - tray - er, the

rage, The treach'rous be - tray - er, the

with tu - mult of rage, The treach'rous be - tray - er, the

with tu - mult of rage, The treach'rous be - tray - er, the

with tu - mult of rage, The treach'rous be - tray - er, the

with tu - mult of rage, The treach'rous be - tray - er, the

sempre in tempo al Fine

mer-ci-less throng, the treach'rous be - tray - er, the mer-ci-less throng.

sempre in tempo al Fine

mer-ci-less throng, the treach'rous be - tray - er, the mer-ci-less throng.

sempre in tempo al Fine

mer-ci-less throng, the treach'rous be - tray - er, the mer-ci-less throng.

sempre in tempo al Fine

mer-ci-less throng, the treach'rous be - tray - er, the mer-ci-less throng.

sempre in tempo al Fine

mer-ci-less throng, the treach'rous be - tray - er, the mer-ci-less throng.

sempre in tempo al Fine

mer-ci-less throng, the treach'rous be - tray - er, the mer-ci-less throng.

sempre in tempo al Fine

mer-ci-less throng, the treach'rous be - tray - er, the mer-ci-less throng.

(Coro I. II. Remain Standing)

THE DISCIPLES FORSAKE CHRIST.

Nº 34. RECITATIVO.

EVANGELIST.

And be-hold, one of them which were with Je-sus, stretched out his hand and drew his

sword, and struck a ser-vant of the high priests, and smote off his ear. Then said

JESUS.
Je-sus un-to him, Put up a - gain thy sword in-to his place: for all they that take the sword, shall per-ish

p (Orch.)

with the sword. Think-est thou that I can-not now pray to My

Fa-ther, and He shall presently give Me more than twelve le-gions of an-gels? But how then

EVANGELIST.

shall the Scriptures be fulfilled, that thus it must be? In that same hour said Je-sus to the

JESUS.

mul-ti-tudes, Are ye come out as a-against a thief with swords and staves for to take Me?

p (Orch.)

I sat dai - ly with you teach - ing in the tem - ple, and

ye laid no hold on Me. But all this was done, that the Scriptures of the

EVANGELIST.

Prophets might be ful - fill-ed. Then all the disciples for - sook Him, and fled:

THE CHRISTIAN SOUL BEWAILS THE FRAILTY OF MANKIND.

Nº 35. CHORAL. Coro I. II.

Lento ma con moto.

The musical score is written for piano and features five systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo/mood is 'Lento ma con moto.' The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system features a forte (*f*) dynamic and a trill (*tr*) in the right hand. The fourth system is marked with a piano (*p*) dynamic and a section labeled 'A'. The fifth system continues the piece with various phrasings of the semiquaver figure.

The semiquaver figure should be phrased throughout as in bars 1 and 2.

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Soprano. **B** *poco f*

Alto.

Tenor.

Bass.

0

B *f* *tr* *dim.*

man, thy grie - vous sin be - moan, ———

mf *tr* O man, thy grie - vous sin be - moan, thy sin be - moan, O man, be -

mf O man, thy grie - vous sin be - moan, thy sin be - moan, O man, be -

mf O man, thy grie - vous sin be - moan, thy sin be - moan, O man, be -

p

C

- moan thy grievous sin,

- moan thy grievous sin,

- moan, be - moan, O man, be - moan thy grievous sin,

C

f For which Christ left His Fa - ther's Throne,

mf For which Christ left His Fa - ther's Throne, *cresc.* *f* for which Christ

mf For which Christ left His Fa - ther's Throne, *cresc.* *f* His Fa - ther's Throne, for which Christ

mf For which Christ left His Father's Throne, *cresc.*

f *p*

D *f*

dim. *mf*

left His Fa - ther's Throne, From highest

dim. *mf*

left His Fa - ther's Throne, From highest

dim.

D

dim.

high - - est Heaven de - scend - - ing.

cresc. *dim.*

Heaven de - scend - - - ing, from highest Heaven de - scend - -

cresc. *dim.*

Heaven de scend - - - ing, from highest Heaven de - scend - -

mf *cresc.* *dim.*

From highest Heaven de - scend - - ing, from highest Heaven de - scend - -

cresc.

E *f*

Of

- ing.

- ing.

- ing.

E

tr

Vir - gin pure and un - de - filed,

mf *tr* *tr*

Of Vir-gin pure and un - de - filed, of Vir-gin pure and un - de -

mf *tr*

Of Vir-gin pure and un - de - filed, of Vir-gin pure and un - de -

mf

Of Vir-gin pure and un - de - filed, of Vir-gin pure and un - de -

p

F

f He ——— here was born, our —

mf — filed, He here was born, our

mf — filed, He here was born, our Sa-viour mild, our

mf — filed, He here was

F

tr Sa - viour — mild, ———

cresc. *f* *dim.* Sa - viour mild, He here was born, our Sa-viour mild,

cresc. *f* *dim.* Sa - viour mild, He here was born, our Sa-viour mild,

cresc. *dim.* born, our Saviour mild, ———

cresc. *dim.*

G

f For sin to make a - tone - - ment.

mf For sin to make a - tone - - ment, for sin to *cresc.*

mf For sin to make a - tone - - ment, for sin to *cresc.*

mf For sin to make a - tone - - ment, for sin to *cresc.*

For sin to make a - tone - - ment, for sin to

G

cresc.

H

make a - tone - - ment.

make a - tone - - ment.

make a - tone - - ment.

H

cresc.

p

cresc.

I

piano *cresc.*

f

The dead He raised to life a - gain,

f

The dead He raised to life a - gain, the dead

f

The dead He raised to life a -

f

The dead He raised to life a - gain, the dead He raised to life a -

J

f

The

He raised to life a - gain,

- gain, the dead He raised to life a - gain,

- gain, the dead He raised to life a - gain,

J

- point - ed, _____

cresc.

- point - ed, the time ap - point - ed,

cresc.

- point - ed, the time ap - point - ed,

cresc.

- til the time ap - point - ed,

cresc.

tr

L *f* That He for us should

mf That He for us should give His Blood, for us should

mf That He for us should give His Blood, for us should

mf That He for

give His Blood, _____

cresc. give His Blood, that He for us should give _____ His Blood, for us _____

f give His Blood, that He for us should give _____ His Blood, that

cresc. us should give His Blood, that He for us should give His Blood, for us should give His Blood, that

cresc.

M *f*

Should bear our sins' o'er -

ten. *ten.* *mf*

— should give His Blood, — for us should give His Blood, Should bear our

mf

He for us should give — His Blood, Should bear our sins' o'er - whelm -

He for us, for us — should give His Blood,

M

- whelm - ing load, —

sins' o'er - whelm - ing load, — bear our sins' o'er - whelm - ing

- ing load, — bear our sins' o'er - whelm - ing

mf

Should bear our sins' o'er - whelm - ing

load,

load,

load,

N

p *cresc.*
The shame - ful Cross en - dur -

p *cresc.*
The shame - ful Cross en - dur -

p
The shame - ful Cross en - dur -

N

O *f*

The shame - ful Cross en -

- ing, the shame - ful Cross en - dur - ing, the shameful Cross en - dur -

- ing, the Cross en - dur - - ing, the shameful

- ing, the shameful Cross en - dur - ing, the Cross en - dur - ing,

poco rall. *a tempo*

dur - - ing.

poco rall. *a tempo*

- ing.

poco rall. *a tempo*

Cross en - dur - - ing.

poco rall. *a tempo*

the shameful Cross en - dur - - ing.

poco rall. *dim.* *a tempo* *sempre dim.*

pp

End of Part I.

PART II. PROLOGUE.

THE DAUGHTER OF ZION SEEKS THE SAVIOUR.

Nº 36. ARIA e CORO.

Andante appassionato.

(Coro II. Rise.)

Contralto.

A

now is my Sa-viour gone, Ah!

now is my Sa - viour, my Sa-viour gone, Ah! now is my Sa-viour gone.

B

CORO II.

mf Whither is thy be - lov - ed gone? *mf* O thou fair - est a - mong

mf Whither is thy be - lov - ed gone? *mf* O thou fair - est a - mong

B

mf gone? *tr* O thou fair - est, thou fair - est a - mong

wo - men, O thou fair - est, O thou fair - est a - mong

- est, O thou fairest a - mong wo -

O thou fair - est, thou fair - est a - mong

Contralto Solo.

C

Whither went He? Whither went He?

mong wo - men.

wo - men.

- men.

wo - men.

C

p *f* *p*

I would fol-low.

mf Whi-ther has thy friend gone a -

mf Whi-ther has thy friend gone a - side, whi-ther

mf Whi-ther has thy friend gone a - side, whi-ther

mf Whi-ther has thy friend -

cresc. - side, *f* whi-ther has thy friend gone a - side?

cresc. has thy friend gone a - side, *f* whi-ther has thy friend gone a - side?

cresc. has thy friend, thy friend gone a - side, *f* whi-ther has thy friend gone a - side?

cresc. gone a - side, *f* whi-ther has thy friend gone a - side?

D Solo.

Ah! my Lamb, the slay - ers hold Thee, the

slay - ers hold Thee.

Where now — is my — Sa - viour gone? ah! where is my

Sa - - viour, my Sa - viour gone? ah! — where is my Sa - viour

E

gone? *mf* For we would go with thee to seek

mf For we would go with thee to seek

mf For we would go with thee to seek Him, for we would

E For we would go with thee to seek

cresc. Ah! how —
 Him, we would go with thee — to seek Him.
cresc. Him, for we would go with thee to seek Him, with thee to seek Him.
cresc. go with thee to seek Him, with thee to seek Him.
cresc. Him, for we would go with thee, for we would go with thee to seek Him.

shall I — find an an-swer To as - sure my — anx-ious soul? Ah! —
p

where is my Sa-viour — gone? Ah!
p

where is my Sa - viour, my Sa-viour gone? Ah! where is my Sa-viour gone?
(Coro II. Sit.)

IN THE COURT OF CAIAPHAS.

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Nº 37. RECITATIVO.

EVANGELIST.

And they that had laid hold on Je-sus, led Him a-way to Cai-a-phas the high priest,

where the scribes and the el-ders were as-sem-bled. But Pe-ter fol-low-ed Him a - far

off, un-to the high priest's pa-lace, and went in, and sat with the ser-vants to

see the end, to see the end. Now the chief priests and el-ders, and all the council, sought false

wit-ness a-gainst Je-sus to put Him to death, but found none:

† N^o 38. CHORAL. Coro I. II.

Soprano.
Alto.
Tenor.
Bass.

f

How falsely doth the world ac-cuse! How ready justice to re-fuse! How ea-ger
to con-demn me! In danger's hour, Lord, show Thy pow'r, From ev'-ry ill de-fend me.

CHRIST'S SILENCE BEFORE CAIAPHAS.

N^o 39. RECITATIVO.

EVANGELIST.

Yea, tho' ma-ny false wit-ness-es came, yet found they none. At the last came

two false wit-ness-es, And said, *In tempo moderato.*
Alto. Solo.

Tenor. Solo. This fel-low said, I am a-ble to de-
This fel-low said, I am
In tempo moderato.

-stroy the tem-ple of God, and to build it in three days, to build
a-ble to de-destroy the tem-ple of God, and to build it in three days, to build

EVANGELIST.

And the high priest a-rose, and said un-to

it, build it in three days.

it in three days.

HIGH PRIEST.

EVANGELIST.

Him, Answerest Thou nothing? what is it, which these witness against Thee? But Jesus held His peace.

Nº 40. RECITATIVO. Coro II.

Lento.

Tenor.

(2 Oboes) To wit-ness false my Sa-viour answe'reth not, that there-by He may show us how,

with Di-vine compassion mov-ed, His will to suff- -ring He will bow. So

we, when call'd to suffer wrong, should strive to be like Him, and bear in si - lence our affliction.

† N^o 41. ARIA. ♦ Coro II.

Larghetto

Tenor.

Be strong! En - dure!

A

Be strong! En -

- dure! If ye be re - proached for the name of Christ,

hap - py are ye. Be strong! En - dure!

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♦ The accompaniment of this Aria is assigned to Violoncello and Organ. Only a figured bass is given in the Full Score.

If ye be, ye be re- -proach -

- ed for — the name, the name of Christ.

That when His glo - ry shall be re -

- veal'd, when His glo - ry shall be — re - - veal'd ye — may be glad - al-so,

ye may be glad, be glad al - - so with ex - ceed - ing

joy, glad al - so with ex - ceed - ing joy,

with ex - ceed - ing

joy, may be glad al - so with ex - ceed - ing joy;

That when His glo - ry, when His glo - ry shall be re - veal - ed, His

glo - ry shall be re - veal - ed, ye al - so may be glad with ex - ceed - ing

E

joy. Be strong! En -

- dure! If ye be re - proach - ed, be

strong, be strong! En - dure!

Nº 42. RECITATIVO.

EVANGELIST. HIGH PRIEST.

And the high priest an - swer - ed, and said un - to Him, I ad -

-jure Thee by the liv - ing God, that Thou tell us, wheth - er Thou be the Christ the Son of

EVANGELIST. JESUS.

God. Je - sus saith un - to him, Thou hast said: neverthe - less I say un - to you, Hereaf - ter

p (Orch.)

shall ye see the Son of Man sit - ting on the right hand of power, and com - ing in the

EVANGELIST.

clouds of Hea - ven. Then the high priest rent his clothes,

(Coro I. II. Rise.)

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HIGH PRIEST.

say-ing, He hath spo-ken blasphemy: what further need have we of wit-nesses? Behold,

EVANGELIST.

Allegro.

now ye have heard His blasphemy. What think ye? They an-swered and said, Allegro.

A

CORO I.

Soprano. *f* He guil - ty is of death,

Alto. He guil - ty is of death,

Tenor. He guil - ty is of death,

Bass. He guil - ty is of death,

CORO II.

Soprano. He guil - ty is of death,

Alto. He guil - ty is of death,

Tenor. He guil - ty is

Bass. He guil - ty

A

He guil-ty is of death, *cresc.* He is guil-ty of death. *ff sf*

He guil-ty is of death, *cresc.* is guil-ty of death. *ff sf*

He guil-ty is of death, *cresc.* He is guil-ty of death. *ff sf*

of death, is guil-ty of death. *ff sf*

of death, is guil-ty, guil-ty of death. *cresc. ff sf*

of death, He guil-ty is of death. *ff sf*

He guil-ty is of death, *cresc.* is guil-ty of death. *ff sf*

is of death, He is guil-ty, guil-ty of death. *cresc. ff sf*

Nº 43. RECITATIVO.
EVANGELIST.

Then did they spit in His face, and buf-fet-ed—

Him, and o-thers smote Him with the palms of their hands, say-ing,

Allegro pesante.

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CORO I.

Soprano.

f Now tell us, now tell us, now tell

Alto.

Now tell us, now tell us, now tell

Tenor.

f Now tell us, now tell us, now tell

Bass.

f Now tell us, now tell us, now tell

CORO II.

Soprano.

Now tell us, now tell us, now tell

Alto.

Now tell us, now tell us, us, now

Tenor.

f Now tell us, now tell us, us, now

Bass.

f Now tell us, now tell us, us, now

Allegro pesante.

f Now tell us, now tell us, us, now

us, now tell us, O tell us, Thou
us, now tell us, now tell us, now tell us, now tell us, Thou
us, now tell us, now tell us, now tell us, now tell us, Thou
us, now tell us, now tell us, now tell us, now tell us, Thou
tell us, now tell us, now tell us, now tell us, now tell us, now
tell us, now tell us, now tell us, now tell us, now tell us, now
tell us, now tell us, now tell us, now tell us, now tell us, now

Christ, who is he that smote, who is he, who is he, he that smote Thee?

Christ, who is he that smote, who is he, who is he, he that smote Thee?

Christ, who is he that smote, who is he, who is he, he that smote Thee?

Christ, who is he that smote, who is he, who is he, he that smote Thee?

— us, Thou Christ, who is he that smote, who is he, who is he that smote Thee?

tell us, Thou Christ, who is he that smote, who is he, who is he that smote Thee?

tell us, Thou Christ, who is he that smote, who is he, who is he that smote Thee?

tell us, Thou Christ, who is he that smote, who is he, who is he that smote Thee?

Nº 44. CHORAL.

CORO I. II.

Soprano.
Alto.Tenor.
Bass.

O Lord, who dares to smite Thee, And false-ly to in - dict Thee, De -

-ride and mock Thee so? Thou canst not need con - fes - sion, Who

know - est not trans - gres - sion, As we and all our chil - dren know.

PETER'S DENIAL.

Nº 45. RECITATIVO.
EVANGELIST.

Now Pe - ter sat with-out in the pa - lace: and a dam-sel came un-to

him, say-ing, Thou al-so wast with Je - sus of Ga - li - lee. But he de -

-ni - ed be-fore them all, say-ing, I know not what thou sayest. And when he was gone

out into the porch, another maid saw him, and said unto them that were there, This fellow was also with

Je-sus of Na-zareth. And a - gain he de-ni - ed with an oath, I do not know the

(Coro II. Rise.)

EVANGELIST.

man. And af-ter a while came un-to him they that stood by, and said to Pe-ter,

Allegro moderato.

CORO II.

Soprano. *mf* Sure-ly thou al - so art one of them, for thy speech, thy speech be - wray -

Alto. *mf* Sure-ly thou al - so art one of them, for thy speech be - wray - eth, be - wray -

Tenor. *mf* Sure-ly thou al - so art one of them, - for thy

Bass. *mf* Sure-ly thou al - so art one of them, - thou al - so art one of

Allegro moderato.

- eth thee, thy speech be - wray - - eth, be-wray - eth thee.

- - eth thee, for thy speech be-wray - eth thee.

speech be-wray - eth thee.

them, for, for thy speech be-wray - eth thee.

Nº 46. RECITATIVO.

EVANGELIST.

Then be - gan he to curse and to swear, say - ing, PETER. I

And im - me - diately the cock crew. And Pe - ter re - know not the man.

- membered the word of Je - sus, which said unto him, Before the cock crew, thou shalt de -

- ny me thrice. And he went out, and wept bit - terly.

Nº 47. ARIA.

Lento.
Violin Solo.

piano sempre
pizzicato

A Contralto.

Have mer - cy, Lord, ——— *VI. Solo.*
pp

— have mer - cy Lord, on me, Re - gard — my — bit —

ter weep - ing. Have mer - cy, Lord, have

Vl. Solo.

mer - cy, Lord, on me, have mer - cy, have

Vl. Solo.

mer - cy, Lord, re - gard my weep - ing, re -

- B

- gard my bit - ter weep - ing. Have mer - cy,

Lord, on me, re - gard my weep - ing, re -

-gard my bit - ter weep - ing.

C

Look on —

me, look on me, Heart and

p

eyes both weep to Thee, weep to Thee Bit - ter -

L.H.

D

- ly. Have mer - cy, Lord, have mer - cy, Lord, have



mer - cy, Lord, on me, re - gard my bit -



- ter weep - ing, have mer - cy, Lord, have

Vl. Solo.



mer - cy, Lord, on me, have mer - cy, have

Vl. Solo.



mer - cy, Lord, re - gard my weep - ing, re -



- gard my bit - ter weep - ing. Have mer - cy,

E

Lord, on me, re - gard my weep - ing, re -

- gard my bit-ter weep - ing.

Nº 48. CHORAL.

117

CORO I. II.

Soprano.
Alto.

Tenor.
Bass.

Lamb of God, I fall be-fore Thee, Humbly trusting in Thy Cross; That a - lone be
all my glo-ry, All things else I count but loss. Je-su, all my hope and joy Flow from Thee, Thou
sov'-rein good. Hope and love and faith and pa-tience, All were pur-chas'd by Thy Blood.

THE END OF JUDAS.

Nº 49. RECITATIVO.

EVANGELIST.

When the morn-ing was come, all the chief priests and el-ders of the
people, took counsel against Je-sus to put Him to death. And when they had bound Him, they led Him a -
way, and de-liv-er-ed Him to Pon-tius Pi-late the gov-ern-or. Then

Ju - das, which had be-tray - ed Him, when he saw that He was con-demned, re-pent-ed him-

-self, and brought again the thirty pieces of sil-ver to the chief priests and el-ders, say-ing,

JUDAS. I have sin-ned, in that I have be-tray-ed the in-no-cent blood. EVANGELIST. And they said,

Allegro moderato.

CORO I.

Soprano. *f* What is that to us? see thou to that, see thou to that.

Alto. What is that to us? see thou to that, see thou to that.

Tenor. What is that to us? see thou to that, see thou to that.

Bass. *f* What is that to us? see thou to that, see thou to that.

CORO II.

Soprano. What is that to us? see thou to that, see thou to that.

Alto. What is that to us? see thou to that, see thou to that.

Tenor. What is that to us? see thou to that, see thou to that.

Bass. *f* What is that to us? see thou to that, see thou to that.

Allegro moderato.

Nº 50. RECITATIVO.

EVANGELIST.

And he cast down the pieces of sil-ver in the temple, and de-part-ed, and went and

hang-ed him-self. And the chief priests took the sil-ver piec-es, and said,

1st PRIEST.

It is not lawful, is not law-ful for to put them in-to the trea - - su-ry,

2nd PRIEST.

It is not lawful for to put them in-to the trea - - su -

- be-cause it is the price of blood, it is the price of blood.
- ry, be-cause it is the price of blood, it is the price of blood.

Nº 51. ARIA.— Coro II.

Moderato.

Violin Solo

Violin Solo

f

tr

p

f

tr

A Bass.

Give, O give me back my Lord, give me, give, O

p

tr

give me back my Lord. See the sil-ver, price of blood At your

feet in hor-ror pour'd By the lost be-tray-er. See the sil-ver, the price of

B
blood, see the sil-ver, price of blood, At your

feet in hor-ror pour'd by the lost be-tray-er.

C

See the sil-ver, price of blood, At your feet in hor-ror pour'd By the

lost be-tray - er. See the sil-ver, price of blood, At your feet in hor-ror

D

pour'd by the lost be - tray - er.

Give, O give me back my Lord,

give, O give me back my Lord, O give me back

my Lord. Give, O give me back my Lord, give, O give me

back _____ my Lord, give, O— give me back my Lord.

f

p *f* *tr*

BEFORE PILATE.

◆ No 52. RECITATIVO.
EVANGELIST.

And they took coun-sel, and bought with them the pot-ter's field, to bu-ry

strangers in. Wherefore that field was call-ed, The field of blood un-to this day.

(Then was ful-fill-ed that which was spoken by Je-re-my the Pro-phet, say-ing, And they

took the thir-ty pie-ces of sil-ver, the price of Him that was val-ued, whom they of the

children of Is-ra-el did val-ue: and gave them for the potter's field, as the Lord ap-point-ed

◆ The Recitativo may begin at A. p. 126.

PILATE.

A

me.) And Je - sus stood be-fore the governor, and the govern-or ask-ed him, saying; Art

EVANGELIST. JESUS. EVANGELIST.

thou the King of the Jews? And Je-sus said un-to him, Thou sayest. And when he was ac-

p (Orch.) *

- cus-ed of the chief priests and el-ders, He an-swer-ed no-thing. Then said

f

PILATE. EVANGELIST.

Pi-late un-to Him, Hear-est thou not how many things they witness a-against thee? And He

answer-ed him to ne-ver a word: in-so-much that the govern-or mar-vel-led great-ly.

Nº 53. CHORAL.

CORO I. II.

Soprano.
Alto.

Tenor.
Bass.

Com-mit thy way to Je - sus, Thy bur-dens and thy cares; He from them all re -

- leas - es, He all thy sor - row shares. He gives the winds their cour - ses, And

bounds the o - cean's shore, He suf - fers not temp - ta - tion To rise be - yond thy pow'r.

Nº 54. RECITATIVO.

EVANGELIST.

BARABBAS.

Now at that feast the gov-ern-or was wont to re - lease un-to the peo-ple a

pri - son - er, whom they would. And they had then a no - ta - ble

pri-son-er, called Ba - rabbas. Therefore when they were gathered to - ge - ther, Pi - late said un-to them,

PILATE.

Whom will ye that I re-lease un-to you? Ba-rab-bas, or Je - sus, which is

The musical score for Pilate's first line of dialogue is written on a grand staff (treble and bass clefs). The melody is in the treble clef, starting on a G4 and moving through various intervals, including a quintuplet of eighth notes. The piano accompaniment is in the bass clef, featuring chords and single notes that support the vocal line.

EVANGELIST.

call-ed Christ? For he knew that for en-vy they had de-liv-er-ed Him. When he was

The musical score for the Evangelist's first line of dialogue is written on a grand staff. The melody is in the treble clef, starting on a G4 and moving through various intervals, including a triplet of eighth notes. The piano accompaniment is in the bass clef, featuring chords and single notes that support the vocal line.

set down on the judge-ment seat, his wife sent un - to him, say - ing,

The musical score for the Evangelist's second line of dialogue is written on a grand staff. The melody is in the treble clef, starting on a G4 and moving through various intervals, including a triplet of eighth notes. The piano accompaniment is in the bass clef, featuring chords and single notes that support the vocal line.

PILATE'S WIFE.

Have thou nothing to do with that just man: for I have suffered many things this day in a dream, be -

The musical score for Pilate's wife's line of dialogue is written on a grand staff. The melody is in the treble clef, starting on a G4 and moving through various intervals, including a triplet of eighth notes. The piano accompaniment is in the bass clef, featuring chords and single notes that support the vocal line.

EVANGELIST.

- cause of him. But the chief priests and el-ders per-suad-ed the

The musical score for the Evangelist's final line of dialogue is written on a grand staff. The melody is in the treble clef, starting on a G4 and moving through various intervals, including a triplet of eighth notes. The piano accompaniment is in the bass clef, featuring chords and single notes that support the vocal line.

mul-ti-tude that they should ask Barabbas, and des-troy Je-sus. The gov-ern-or

PILATE. EVANG.
answered, and said un-to them, Whether of the twain will ye that I release un-to you? They

PILATE.
said, Pi-late said unto them, What shall I do then with Je-sus, which is call-ed

CORO I.
Soprano. *ff* Bar-ab-bas.
Alto. *ff* Bar-ab-bas.
Tenor. *ff* Bar-ab-bas.
Bass. *ff* Bar-ab-bas.

CORO II.
Soprano. *ff* Bar-ab-bas.
Alto. *ff* Bar-ab-bas.
Tenor. *ff* Bar-ab-bas.
Bass. *ff* Bar-ab-bas.

EVANGELIST. Allegro.

CORO I. II. Unisono

Christ? They all say unto him,
Soprano.

Alto.

Tenor.

Bass.

Allegro.

Let Him be cru -

Let Him be cru -

Let Him be cru -

Let Him be cru -

ci - fied, let Him be cru -

ci - fied, let Him be cru - ci - fied.

ci - fied, let Him be cru - ci - fied.

ci - fied, let Him be cru - ci - fied.

ci - fied.

† N^o 55. CHORAL.

CORO I. II.

Soprano.
Alto.

Tenor.
Bass.

p O wondrous love, that suf-fers this cor-rect-ion! The Shepherddy-ing for his flock's pro-
p - tect-ion, The Mas-ter pays the debts His servants owe— Him, And they be-tray— Him!

N^o 56. RECITATIVO.

EVANGELIST.

PILATE.

And the gov-ern-or said,— Why, what e-vil hath He done?

N^o 57. RECITATIVO.

Adagio.
Soprano.

To all men Je-sus good hath done: The blind—man

pp 2. Oboe da caccia

hath He giv-en sight, The lame man made to walk.

He told us of His Fa - ther's word, He cast the de - vils

forth, The mourners hath He comfort-ed, In Him a friend the sin-ner

found. Save good, my Je - sus nought hath done.

Nº 58. ARIA.
Largo patetico.

Flauto
2. Oboi da caccia
staccato



A Soprano.



B

sin and guilt He know-eth nought, nought, of sin and guilt He know-eth

nought.

C

So e - - - ter - - -

- nal de-so - la-tion and the sin - - - - - ners'right-eous

doom shall not rest up - on my -

(rit.) **D** (a tempo)

spi - rit. For love, for love

my Sa - viour now is dy -

- ing, for love my Sa - viour now is dy -

- ing. Of sin and guilt He know - eth

nought, nought, of sin and guilt He know - eth nought.

Obol

Fl.

Dal Segno ♯

Nº 59. RECITATIVO. EVANGELIST.

But they cri - ed out the more, say - ing,

(Coro I. II. Rise.)

Allegro.
Soprano.

Alto.

Tenor.

Bass.

Let Him be cru -

Let Him be cru -

Allegro.

f

Let Him be cru -

Let Him be cru -

ci - fied, let Him be cru -

- ci - - fied, let Him be cru - - - ci - - fied.

- ci - - fied, let Him be cru - - - ci - - fied.

- ci - - fied, let Him be cru - - - ci - - fied.

- ci - - fied.

RECITATIVO.
EVANGELIST.

When Pi - late saw that he could pre - vail . no - thing, but that ra - ther a

tumult was made, he took water, and washed his hands before the multitude, say - ing, I am

in - no - cent of the blood of this just person: see ye to it. Then an - swer - ed all the peo - ple, and

Allegro.

CORO I. II. Unisono

said,
His blood be on us, on us and on our chil -

His blood be on us, on us and on our chil - dren, His blood be

His blood be on us, on us and on our chil - dren, His blood be on

His blood be on us, on us and on our chil-dren, be on us and on our

Allegro.

f

- dren, and on our chil - dren, His blood be on

on us, on us and on our chil-dren, be on us and on our chil -

us, on us and on our chil-dren, be on us and on our chil -

chil - dren, on our chil - dren, His blood be on us, on

us, on us and on our chil-dren, be on us and on our chil -

- dren, His blood be on us, on us and on our

- dren, and on our chil - dren, His blood be on us, on

us and on our chil - dren, be on us and on our chil-dren, on our chil - dren, His

dren, be on us and on our chil - - dren, be on us and on our
 chil-dren, be on us and on our chil - - dren, be on us and on
 us, be on us, be on us, be on us and on our chil-dren, be on us and
 blood be on us, on us and on our chil - dren, His blood be on us, on

chil - dren, His blood be on us, on us and on our
 our chil - dren, His blood be on us, on us and on our
 on our chil - dren, be on us, be on us, on us, be
 us and on our chil-dren, be on us and on our chil-dren, be on us and on our chil -

chil - dren, be on us, on us and on our chil - - dren.
 chil - dren, be on us, on us and on our chil - - dren.
 on us, on us and on our chil - - dren.
 - dren, be on us, be on us and on our chil - - dren.

THE SCOURGING.

RECITATIVO.
EVANGELIST.

Then re-leas-ed he Ba-rab-bas un-to them, and when he had scourg-ed Je-sus,

Nº 60. RECITATIVO. Coro II.

Larghetto.

Contralto.

he de-liv-er-ed Him to be cru-ci-fi-ed.

O gra-cious God! Be -

- hold, the Sa-viour stand-eth bound. Now scourge they Him, and smite and

wound Him! Tor-men-tors, stay your hands! Are not your hearts with

pi-ty mov'd To see such an-guish meek-ly borne? Ah,

no! your hearts are hard, and must be like the rock it - self, Nay,
 more un - yield - ing still. Have — pi - ty! stay your hands!

Allegro

† N^o 61. ARIA. Coro II.
Andante appassionato.

f

A Contralto.
 If my tears — be un - a - vail - - ing, un - a - vail - - ing,

p

un - a - vail - - - ing, Take the ve - ry heart of me,

— the ve - ry heart of me, — take the — ve - ry heart of me.

B
If my tears — be un - a - vail - - - ing, vain my wail -

ing, If my tears be un-a-vail-ing,

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "ing, If my tears be un-a-vail-ing,".

un-a-vail-ing, if my tears be un-a-vail-ing,

This system contains the next two staves of music. The vocal line continues with the lyrics: "un-a-vail-ing, if my tears be un-a-vail-ing,".

un-a-vail-ing, Take the ve-ry heart of

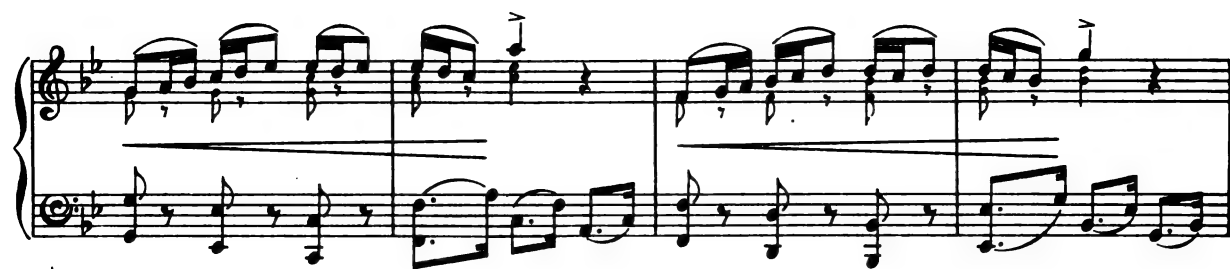
This system contains the next two staves of music. The vocal line continues with the lyrics: "un-a-vail-ing, Take the ve-ry heart of".

me, the ve-ry heart, the heart of me, take the ve-ry heart, take

This system contains the next two staves of music. The vocal line continues with the lyrics: "me, the ve-ry heart, the heart of me, take the ve-ry heart, take".

the ve-ry heart of me.

This system contains the final two staves of music on the page. The vocal line concludes with the lyrics: "the ve-ry heart of me." A fermata is placed over the final note. The piano accompaniment ends with a final chord. A "C" time signature change is indicated above the first staff of this system.



D

Then, if vain ——— be all my plead - ing,

Fine. *p*

When the sa - cred wounds are bleed - ing, Let my heart a cha-lice be.

f





E

Then, if vain _____ be all _____ my plead-ing, When the sa - cred

 The first vocal entry begins with a forte (f) dynamic. The melody is written on a single staff, and the piano accompaniment continues on two staves. The lyrics are: "Then, if vain _____ be all _____ my plead-ing, When the sa - cred".

wounds are bleed-ing, Let my heart a cha-lice be, let it a cha - lice, let it a

 The second vocal entry continues the melody. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active line in the left hand. The lyrics are: "wounds are bleed-ing, Let my heart a cha-lice be, let it a cha - lice, let it a".

cha-lice be. _____ Then, if vain _____ be all my plead - - -ing,

 The third vocal entry begins with a new melodic phrase. The piano accompaniment provides a consistent harmonic support. The lyrics are: "cha-lice be. _____ Then, if vain _____ be all my plead - - -ing,".

When the sa - - -cred wounds are bleed - - -ing, Let my heart a cha-lice be.

 The final vocal entry concludes the hymn. The piano accompaniment ends with a final chord. The lyrics are: "When the sa - - -cred wounds are bleed - - -ing, Let my heart a cha-lice be." The piece concludes with the instruction "D.C." (Da Capo).

THE CROWNING WITH THORNS.

Nº 62. RECITATIVO.

EVANGELIST.

Then the sol - diers of the gov - er - nor took Je - sus in - to the com - mon

(Coro I. II. Rise.)

hall, and gath - er - ed un - to Him the whole band of sol - diers. And they strip - ped

Him, and put on Him a scar - let robe. And when they had plat - ted a crown of

thorns, they put it up - on His Head, and a reed in His right

Hand: and they bow - ed the knee be - fore Him, and mock - ed Him,

Molto maestoso.

CORO I.

saying,

f Hail, hail,— King, hail, King of the Jews,— hail, King of the

f Hail, hail,— King, hail, hail, hail, King of the Jews, hail,

f Hail, hail,— King, hail, hail, hail, King of the Jews, hail,—

f Hail, hail,— King, hail hail, hail, King of the Jews, hail,—

CORO II.

Molto maestoso. *f* Hail, hail,— King, hail, hail, hail, hail,

f Hail, hail, King, hail, hail, hail, hail,

f Hail, hail,— King, hail, hail, hail, hail,

f Hail, hail,— King, hail, hail, hail, hail,

Molto maestoso.

f *tr* *tr* *tr*

RECITATIVO.
EVANGELIST.



And they spit upon Him, and took the reed, and smote Him on the head.



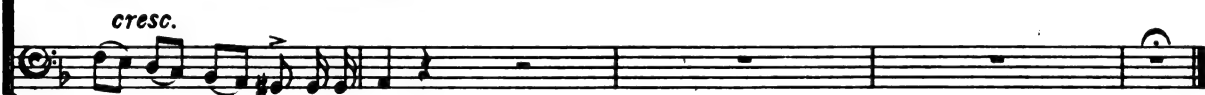
Jews, hail, hail, King of the Jews.



King, hail, King of the Jews.



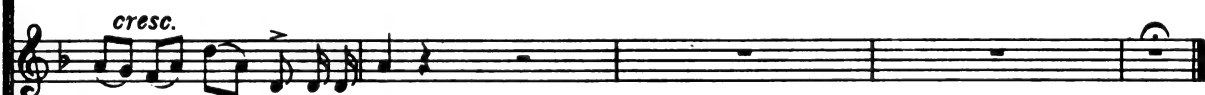
King, hail, hail, King of the Jews.



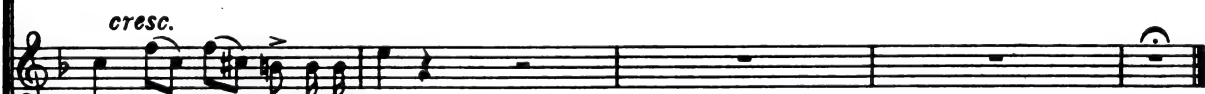
hail, hail, hail, King of the Jews.



hail, hail, hail, King of the Jews.



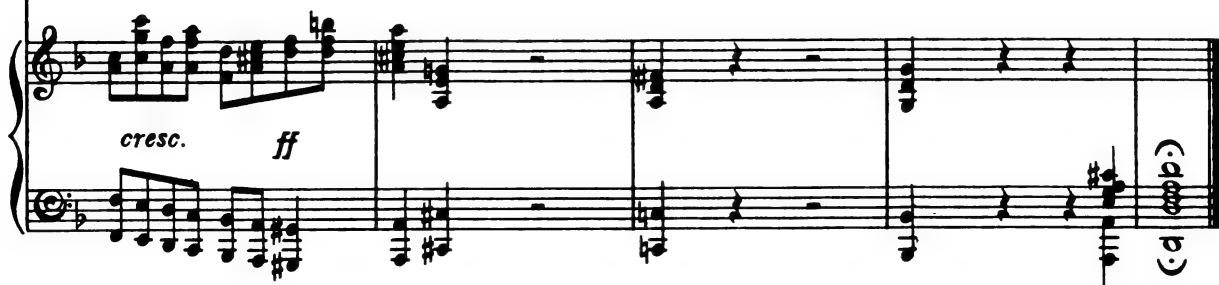
hail, hail, hail, King of the Jews.



hail, hail, hail, King of the Jews.



hail, hail, hail, King of the Jews.



No 63. CHORAL. Coro I. II.

Soprano.
Alto.

1. O Sa - cred Head, sur - round - ed By crown of pier - cing
2. In this Thy bit - ter Pas - sion, Good Shep - herd, think of—

Tenor.
Bass.

thorn! O bleed - ing Head, so wound - ed, Re - viled, and put to—
me With Thy most sweet com - pas - sion, Un - wor - thy though I—

scorn! Death's pal - lid hue comes o'er Thee, The glow of life de -
be: Be - neath Thy Cross a - bid - ing, For ev - er would I

- cays, Yet an - gel - hosts a - dore Thee, And trem - ble as they gaze.
rest, In Thy dear love con - fid - ing, And with Thy pre - sence blest.

(Coro I. II. Sit.)

THE WAY OF THE CROSS.

No 64. RECITATIVO.

EVANGELIST.

And af - ter that they had mock - ed Him, they took the robe— off from

Him, and put His own rai-ment on Him, and led Him a-way to -

cru - ci - fy Him. And as they came out, they found a man of Cy -

- re - ne, Si - mon by name: him they com-pell-ed to bear His Cross.

† No 65. RECITATIVO.

Largo.
Bass.

In truth, to bear the Cross our *simile* flesh and blood Are

loth to be constrained; For that which works our chiefest good Most hardly is attained.

† N^o 66. ARIA.
Larghetto.

Viol da Gamba. *(sempre pesante)*

p

p e staccato

Bass. A

Come, heal - ing Cross, come,

heal - - ing Cross, come, heal - - ing Cross, O joy to

♠ In this and the following bar is to be played

18448

share it! My Sa - - viour, lay on me its weight. Come,

heal - - ing Cross, come, heal - - ing Cross, O joy to -

B

share it, My Sa - viour, lay on me its weight. Come, heal - ing Cross, for me pre -

- pare it, My Sa - - viour, lay on me its weight;

C

tr

And if the

bur - - - - - den grow too great, too

great, too great, the bur - - - - - den grow too

great, too great, — too great, — Then help Thou me, —

— O Lord, to bear

it, then help Thou me, O Lord, to bear it, then help Thou

me, O Lord, to bear it.

Come, heal - ing Cross, come,

heal - ing Cross, come, heal - ing Cross, O joy to

share it, My Sa - viour, lay on me its weight. Come,

heal - ing Cross, come, heal - ing Cross, O joy to_

share it, my Sa - viour, lay on me its weight, come, heal - ing Cross, O joy to

share it my Sa - viour, lay on me its weight.

share it my Sa - viour, lay on me its weight.

THE CRUCIFIXION.

No 67. RECITATIVO.

EVANGELIST.

And when they were come un-to a place call-ed Gol-ga-tha, that is to

say, a place of a skull, They gave Him vin-e-gar to drink, min-gled with

gall: and when He had tast-ed there-of, He would not drink. And they cru-ci-fi-ed

Him, and part-ed His gar-ments, cast-ing lots: that it might be ful-

-fill-ed which was spo-ken by the Pro-phet, They part-ed my gar-ments a-mong them, and up-

- on my ves-ture did they cast— lots. And sit-ting down, they watched Him there:

And set up o-ver His head, His ac-cu-sa-tion writ-ten,

(Coro I, II. Rise.)

This is Je-sus the King of the Jews. Then were there two thieves cru-ci-fi-ed with Him:

one on the right hand, and a-no-ther on the left. And

A
they that pass-ed by, re-vil-ed Him, wag-ging their heads, And say-ing,

Allegro.

CORO I.

Thou that de - stroy - est the tem - ple of
 Thou that de - stroy - est the tem - ple of
 Thou that de - stroy - est the tem - ple of

CORO II.

Thou that de - stroy - est the tem - ple of God, and build - est
 Thou that de - stroy - est the tem - ple of God, and build - est
 Thou that de - stroy - est the tem - ple of God, and build - est
 Thou that de - stroy - est the tem - ple of God, and build - est

Allegro.

God, and build - est it in three days, save
 God, and build - est it in three days,
 God, and build - est, build - est it in three days,
 - stroy - est the tem - ple of God, and build - est it in three days,

it in three days, save Thy - self: If
 it in three days, save Thy - self: If Thou art the
 it in three days, save Thy
 - est it in three days,

God, and build - est it in three days, save
 God, and build - est it in three days,
 God, and build - est, build - est it in three days,
 - stroy - est the tem - ple of God, and build - est it in three days,

[illegible]

Allegro.

CORO I.

Thou that de - stroy-est the tem - ple of
 Thou that de - stroy-est the tem - ple of
 Thou that de - stroy-est the tem - ple of

CORO II.

Thou that de - stroy-est the tem - ple of God, and build - est
 Thou that de - stroy-est the tem - ple of God, and build - est
 Thou that de - stroy-est the tem - ple of God, and build - est
 Thou that de - stroy-est the tem - ple of God, and build - est

Allegro.

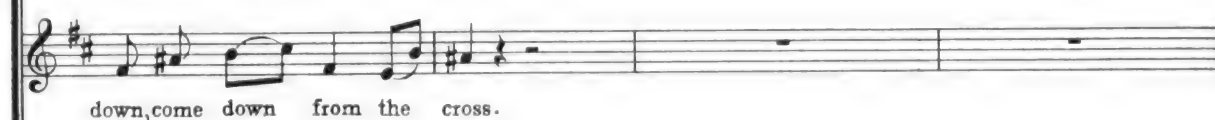
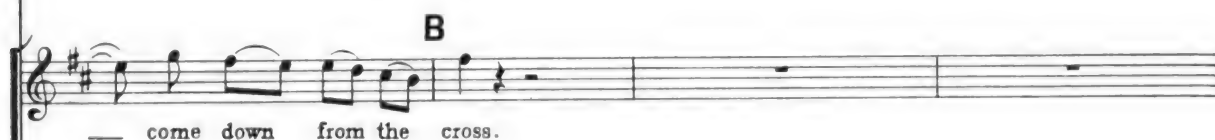
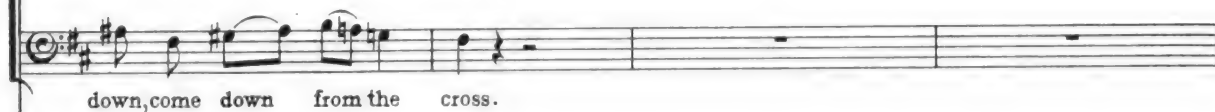
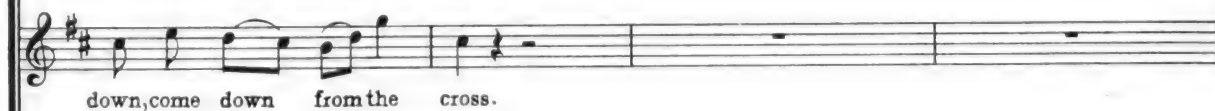
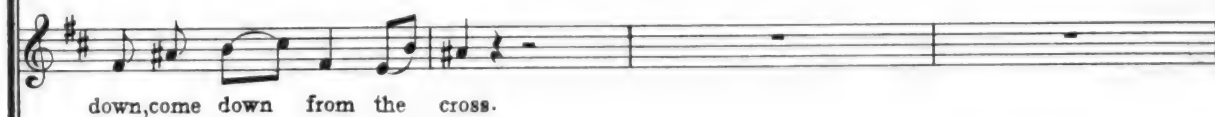
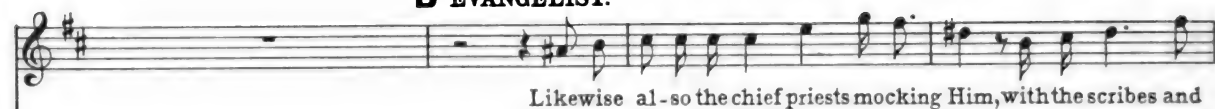
Thou that de - stroy-est the tem - ple of God, and build - est
 Thou that de - stroy-est the tem - ple of God, and build - est
 Thou that de - stroy-est the tem - ple of God, and build - est

God, and build - est it in three days, save
 God, and build - est it in three days,
 God, and build-est, build - est it in three days,
 - stroy-est the tem - ple of God, and build - est it in three days,

it in three days, save Thy - self: If
 it in three days, save Thy - self: If Thou art the
 it in three days, save Thy
 - est it in three days,

Thou that de - stroy-est the tem - ple of God, and build - est
 Thou that de - stroy-est the tem - ple of God, and build - est
 Thou that de - stroy-est the tem - ple of God, and build - est

[illegible]

B EVANGELIST.

el-ders, said,

Allegro.

f He sav - ed o - thers, Himself He can-not save:

He sav - ed o - thers, Himself He can-not save:

He sav - ed o - thers, Himself He can-not save: If He be

He sav - ed o - thers, Himself He can-not save: If He be

Allegro.

f He sav - ed o - thers, Him-self He can-not, can - not save:

He sav - ed o - thers, Him-self He can-not, can - not save:

He sav - ed o - thers, Him-self He can-not, can - not save: If He be

He sav - ed o - thers, Him-self He can-not, can - not save: If He be

Allegro.

ff

CORO I. II Unisono.

If He be King of Is - - - ra - el, let Him now come down.
 If He be King of Is - - - ra - el, Is - - ra - el, let Him now come down.
 King of Is - - - ra - el, the King of Is - ra - el, let Him come
 King of Is - ra - el, let Him
 from the cross, come down, come down from the cross, come down, come
 from the cross, come down, come down, come down, come down,
 down from the cross, come down, come down from the
 come down from the cross, come down, come down from the
 down from the cross, and we will be - lieve Him. He trust - ed in
 come down from the cross, and we will be - lieve Him. He trust - ed in
 cross, come down from the cross, and we will be - lieve Him. He trust - ed in
 cross, come down from the cross, and we will be - lieve Him. He trust - ed in

God, let Him de-liv - er, de - liv -

God, let Him de-liv - er Him, de - liv - - - - er, de -

God, let Him de - liv - er Him, de - liv - - - - er, de -

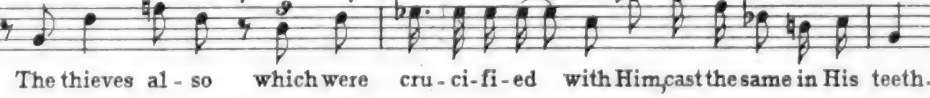
God, let Him de - liv - er Him, de - liv - - - -

- er Him now if _____ He will have Him: for He hath said, I am the Son of God.
 - liv - er Him now if _____ He will have Him: for He hath said, I am the Son of God.
 - liv - er Him now if _____ He will have Him: for He hath said, I am the Son of God.
 - er Him now if _____ He will have Him: for He hath said, I am the Son of God.

(Coro I, II, Sit.)

Nº 68. RECITATIVO.
EVANGELIST.

N. 65. RECITATIVE.
EVANGELIST.



The thieves al - so which were cru - ci - fi - ed with Him, cast the same in His teeth.

No 69. RECITATIVO.

Largo.

Contralto.

Ah, Gol-go-tha! Un-hap - py Gol-go-tha! The Lord of Glo-ry here 'mid

Oboi da Caccia

Celli pizz.

shame and scorn must per - ish; The bless - ed Sa-viour of the world Up-on th'ac-curs-ed Tree now

simile

A

hangs; The Lord Who heaven and earth cre - a - ted, Of life and light is now be -

- reft; The Sin - less here as Sin - ner di - eth. Ah, how this grief doth pierce my

soul! Ah! Gol - go-tha! Un - hap - py Gol - go-tha!

Nº 70. ARIA e CORO.
Largo.

p Obol da Caccia

A Contralto.

See —

ye,

p *f*

See the Saviour's outstretched Hands! He would draw us to Him —

B

- self, He would draw us to Him -

COHO II.

- self. Come! come! come! in Je - su's -

Come where? come where? come where?

(Coro II. Seated.)

C

bo - som Seek Re - demp - tion, seek ye mer -

- cy, Seek them! in Je - su's bo - - - - - som, seek them, in Je - su's bo -

Where? Where?

p

D

- som.

f

tr

Live ye, live ye, die ye,

p

rest ye here, live ye, live ye, die ye,

E

rest ye here, Ye whom sin and guilt op - press,

Rest

F

ye! in Je - - su's bo-som, rest

Where?

F

This system contains the first vocal entry and piano accompaniment. The vocal line begins with a forte (F) dynamic and includes the lyrics 'ye! in Je - - su's bo-som, rest'. The piano accompaniment features a flowing sixteenth-note melody in the right hand and a steady eighth-note bass line in the left hand. A 'Where?' annotation is placed below the vocal staff.

ye in Je - su's bo- - som.

p Where?

This system continues the vocal and piano parts. The vocal line has a trill (tr) on the final note of the phrase 'bo- - som.' and begins the next phrase 'ye in Je - su's bo- - som.' with a piano (p) dynamic. The piano accompaniment continues with similar rhythmic patterns. A 'Where?' annotation is placed below the vocal staff.

This system continues the vocal and piano parts. The vocal line features trills (tr) on several notes. The piano accompaniment includes a section with a forte (f) dynamic. The system concludes with a repeat sign.

This system concludes the vocal and piano parts. The vocal line ends with a fermata. The piano accompaniment features a final flourish in the right hand and a sustained bass line in the left hand.

THE DEATH OF CHRIST.

No 71. RECITATIVO.

EVANGELIST.

Now from the sixth hour there was darkness o - ver all the land un - to the ninth hour.

Adagio.
JESUS.

And a-bout the ninth hour, Je-sus cri-ed with a loud voice, say - ing, E - li, E - li, lama, lama, sa-bach-

EVANGELIST.

-tha-ni, That is to say, My God, my God, why - hast Thou for-sak-en Me? Some of

Allegro.

them that stood there, when they heard that, said,

Soprano. He call - eth for E - li - as.

Alto. He call - eth for E - li - as.

Tenor. He call - eth for E - li - as.

Bass. He call - eth for E - li - as.

RECITATIVO.
EVANGELIST.

And straight-way one of them ran, and took a sponge, and fill-ed it with vin-e-gar, and

put it on a reed, and gave Him to drink. The rest said,

Allegro.

CORO II.

Let be, let us see whe-ther E - li - as will come to save Him.

Let be, let us see whe-ther E - li - as will come to save Him.

Let be, let us see whe-ther E - li - as will come to save Him.

Let be, let us see whe-ther E - li - as will come to save Him.

RECITATIVO.

Lento.
EVANGELIST.

Je-sus, when he had cri-ed a-gain with a loud voice, yield-ed up the ghost.

Nº 72. CHORAL.

CORO I. II.

CORO I.I.

Soprano.
Alto.

Tenor.
Bass.

pp

Be near me, Lord, when dy - ing, O part not Thou from me! And

pp

When I no longer see - e - st me, Then part Thou not from me. O

to my suc - cour fly - ing, Come, Lord, and set me free! And when my heart must lan - guish In

death's last aw - ful throe, Re - lease me from mine an - guish, By Thine own pain and woe.

Other comfort vain, Then draw me out of an - guish By Thine own woe and pain

AFTER THE CRUCIFIXION.

♯ N^o 73. RECITATIVO.

EVANGELIST.

N. 15. REQUIEM.
EVANGELIST.

And be-hold, the veil of the tem - ple was rent in—twain,

from the top un-to the bot - tom, and the earth did

◆ The accompaniment to this Recitative is assigned to the Continuo.

quake, and the rocks — rent. — And the graves were o-pen-ed, and there a -

- rose ma-ny bo - dies of the saints — which had slept,

And came out of the graves after His re - sur - rec-tion, and went in-to the ho - ly —

ci-ty, and appeared un-to ma-ny. Now when the cen-tur-ion, and they that were with him, watching

Je-sus, saw the earth quake, and those things that were done, they fear-ed great-ly, say-ing,

*
RECITATIVO. CORO I.
EVANGELIST.

CORO I. II. Unisono

Lento.
Soprano. *cresc.* *dim.* And many women were

Truly this was the Son of God, the Son of God. *dim.*

Alto. *cresc.* Truly this was the Son of God, the Son of God. *dim.*

Tenor. *cresc.* Truly, tru-ly this was the Son of God, the Son of God. *dim.*

Bass. *p* *cresc.* Tru-ly this was the Son of God, the Son of God. *dim.*

Lento. *p* *cresc.* *dim.* *

there (be-hold-ing a-far off) which fol-low-ed Je-sus from Gal-i-lee,

min-is-ter-ing un-to Him. Among which was Ma-ry Mag-da-le-ne, and Ma-ry the mo-ther of

James and Jo-ses, and the mo-ther of Ze-be-dee's children. When the e-ven was

* A cut may be made to * at the foot of the page.

come, there came a rich man of A-ri-ma-the-a, named Joseph, who al-so him-self was Je-sus' dis-ci-ple: He

went to Pilate, and begged the body of Jesus: Then Pilate com-manded the body to be delivered.

AT THE DESCENT FROM THE CROSS.

(Coro I, II Sit.)

Nº 74. RECITATIVO. Adagio molto. Bass.

At eve-ning, hour of calm and peace, Was A-dam's fall made man-i-

sempre p

-fest; At eve-ning, too, the Lord's re-deem-ing love;

At eve-ning homeward turned the dove And bore the o-live-leaf as

♢ Bach's direction.

to-ken. O beau - teous time! O evening hour! Our last - ing

peace is now with God made sure, For Je - sus hath His Cross en -

- dured. His bo - dy sinks to rest. Go,

lov-ing ser - vant, ask thou it - Go, be it thine, the

life - less Sa-viour's bo - dy, O won-drous gift! O precious, Ho - ly bur-den!

† No 75. ARIA.

Andante piacevole.

The first system of the piano accompaniment consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The music is in 3/4 time and features a steady eighth-note accompaniment in the bass with chords in the treble.

Bass.

A

The second system begins with a vocal entry on a single staff in bass clef. The lyrics "Make thee clean, my heart, from" are written below the notes. The piano accompaniment continues on the two staves below, with a trill (tr) marked in the right hand.

The third system continues the vocal line with the lyrics "sin, make thee clean, my heart, from". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The fourth system concludes the vocal phrase with the lyrics "sin. — Un-to Je - sus give thou wel-come, un-to Je - sus give thou wel-come." The piano accompaniment features a trill (tr) in the right hand towards the end of the system.

Make thee clean, my heart, from sin,

B

make thee clean, my heart, from sin, — Un - to Je - sus give thou

wel - come, un - to Je - sus give thou wel -

- come. Make thee clean, my heart, from

sin. Un - to Je - sus give — thou wel -

† No 75. ARIA.

Andante piacevole.

Bass.

A

Make thee clean, my heart, from

sin, make thee clean, my heart, from

sin. — Un-to Je - sus give thou wel-come, un-to Je - sus give thou wel-come.

Make thee clean, my heart, from sin,

B

make thee clean, my heart, from sin, — Un - to Je - sus give thou

wel - come, un - to Je - sus give thou wel -

- come. Make thee clean, my heart, from

sin. Un - to Je - sus give — thou wel -

C

- come. Make thee clean, my heart, from sin, Un- - to Je - sus give_ thou wel- come, un- to Je - sus give thou

wel- come.

D *Fine.*

So with - in my cleans - ed

p

breast Shall _____ He rest, _____ shall He rest, Dwel-ling e - ver-more with -

- in me, So with - in my cleans - ed breast Shall _____ He

rest, _____ Dwel-ling e - ver - more _____ with -

- in me, dwel-ling e - ver-more with-in _____ me.

E
World, de-part;

world, de-part; let Je - sus in! world, de - part, let Je - sus in!

Make thee clean, my heart, from

Dal Segno Segno

No 76. RECITATIVO.
EVANGELIST

THE BURIAL.

And when Jo - seph had ta - ken the bo - dy, he wrapped it in a clean li - nen

cloth, And laid it in his own new tomb, which he had hewn out in the rock: and he

roll ed a great stone to the door of the se - pul - chre, and he de - part - ed. And there was

(Coro I, II Rise.)

Ma-ry Mag-da-le-ne, and the o-ther Ma-ry, sit-ting o-ver a-against the se-pul-chre.

Now the next day that fol-low-ed the day of the prepa-ra-tion, the chief priests and Pharisees came to-

-ge-ther un-to Pi-late, Say-ing, *Allegro.* *f*

COROI.

Soprano. Sir, we re-mem-ber that that de-ceiv-

Alto. *f*

Tenor. Sir, we re-mem-ber that

Bass. *f*

Soprano. *Allegro.* *f*

Alto. Sir, we re-mem-ber that that de-ceiv-

Tenor. *f*

Bass. Sir, we re-mem-ber that

CORON.

Soprano. *Allegro.* *f*

Alto. Sir, we re-mem-ber that that de-ceiv-

Tenor. *f*

Bass. Sir, we re-mem-ber that

Allegro. *f*

- er, that de - ceiv - er said, while He was yet a - live,

that de - - ceiv - - er said, while He was yet a - live,

that de - - ceiv - - er said, while He was yet a - live, Af - ter

that de - - ceiv - - er said, while He was yet a - live, Af - ter three days

- er said, while He was yet a - live,

CORO II. that de - ceiv - - er said, while He was yet a - live,

that de - - ceiv - - er said, while He was yet a - live, Af - ter

that de - - ceiv - - er said, while He was yet a - live, Af - ter three days

CORO I. II Unisono

Af - - ter three days I _____ will rise a - -

Af - - ter three days I will rise a - gain, will rise a - -

three days I will rise a - gain, af - ter three days _____ I will rise a - -

I will rise a - gain, _____ af - ter three days I _____ will rise a - -

gain. There-fore com-mand the grave to be made sure, un-
 gain. There-fore com-mand the grave to be made sure, un- til the
 gain. There-fore com-mand the grave to be made sure, un-til the third day, un-
 gain. There-fore com-mand the grave to be made sure, un-til the

- til the third day, lest His dis-ci-ples come by night, and steal
 third day, lest His dis-ci-ples come by night, and steal
 - til the third day, lest His dis-ci-ples come by night, and steal Him
 third day, lest His dis-ci-ples come by night, and steal Him, lest His dis-

Him a-way, and steal Him a-way, and say un-to the peo-ple, He is
 Him a-way, a-way, and say un-to the peo-ple,
 a-way, come and steal Him a-way, and say un-to the peo-ple,
 -ci-ples come by night, and steal Him a-way, and say un-to the peo-ple,

ri - sen from the dead: so the last er-ror shall be worse, —
 He is ri - sen from the dead: so the last er-ror shall —
 He is ri-sen, He is ri - sen from the dead: so the last er-ror shall be
 He is ri - sen from the dead: so the last er-ror shall be —

shall be worse than the first, shall be worse than the first.
 be worse, be worse than the first.
 worse, shall be worse than the first.
 worse, be worse than the first.

(Coro I. Stt.)

RECITATIVO.
EVANGELIST.

PILATE.

Pi-late said un-to them, Ye have a watch, go your way, make it as sure as ye

EVANGELIST.

can. So they went, and made the se-pul-chre sure, seal-ing the stone, and set-ting a watch.

Contralto Solo

[illegible]

wea - ry, bro - ken Bo - dy, See, with re - pen - tant tears we would be -

The image shows a page from a musical score for the hymn "The Lord My Salvation". The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are: "I have - dew it, Which our of - fence to such a death has brought. Lord Lord Lord Lord Je -". The piano part features a simple harmonic accompaniment with chords and moving lines in both hands. The vocal parts enter with the first line of the hymn. The score is printed on a single page with a large, clear font for the lyrics and a standard musical notation for the notes and rests.

Handwritten initials: *MP*

Soprano Solo

While life shall last, O let Thy

Je - su, Lord Je - su, fare — Thee well,

Je - su, Lord Je - su, fare Thee well,

Je - su, Lord Je - su, fare Thee well,

- su, fare Thee well,

rest in peace

suff - 'rings claim our love, Since Thou for man sal - va - tion sure hast

alle

wrought.

pp Lord Je - su, Lord Je - su, fare — Thee well.

pp Lord Je - su, Lord Je - su, fare Thee well.

pp Lord Je - su, Lord Je - su, fare Thee well.

pp Lord Je - su, Lord Je - su, fare Thee well.

pp Lord Je - su, Lord Je - su, fare Thee well.

rest in peace

Nº 78. Coro I. II.
Tempo moderato.

CORO I.

Soprano. *A dolce*
Alto. *dolce*
Tenor. *dolce*
Bass. *dolce*

In tears of grief, dear Lord, we leave Thee, Hearts

CORO II.

Soprano. *A dolce*
Alto. *dolce*
Tenor. *dolce*
Bass. *dolce*

In tears of grief, dear Lord, we leave Thee, Hearts

In ~~tears~~ *dearest* of grief, dear Lord, we leave Thee, *here sit we weeping*

mf

Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly,

Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly,

cry, hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly,

Hearts cry to Thee, O Sa-viour dear. Lie Thou soft

Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly

Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly

cry, hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly

Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly

lie Thou soft-ly, soft-ly here.

lie Thou soft-ly, soft-ly here.

lie Thou soft-ly, soft-ly here.

-ly, lie Thou soft-ly, soft-ly here.

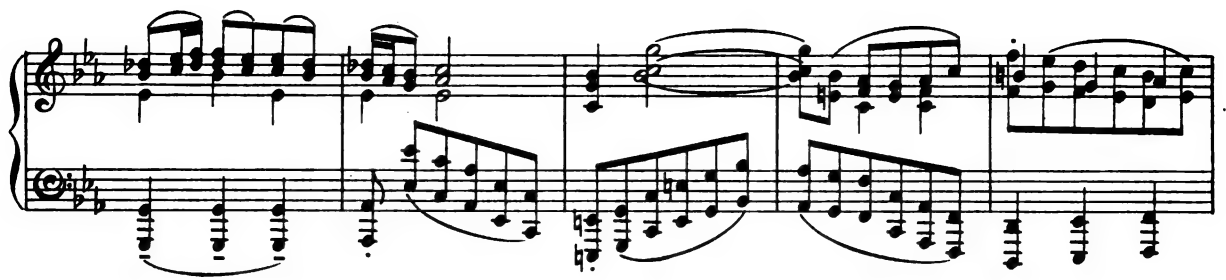
here, lie Thou soft-ly, soft-ly here.

here, lie Thou soft-ly, soft-ly here.

here, lie Thou soft-ly, soft-ly here.

here, lie Thou soft-ly, soft-ly here.

here, lie Thou soft-ly, soft-ly here.



C *mf*
In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,
In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,
In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,
In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,
C *mf*
In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,
In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,
In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,
In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,
C *mf*
In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,
In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,
In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,
In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,
C *mf*
In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,
In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,
In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,
In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,

depest *here sit we weeping* *turned*

The third system of the hymn features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are repeated across the staves. The piano accompaniment continues with arpeggiated figures. Handwritten annotations in the bottom system include "depest" under "In tears of", "here sit we weeping" under "dear Lord, we leave Thee", and "turned" under "Hearts cry".

O Sa-viour dear. Lie Thou soft-ly, lie Thou soft-ly, soft - ly here.
— O Sa-viour dear. Lie Thou soft-ly, lie Thou soft-ly, soft - ly here.
O Sa-viour dear. Lie Thou soft-ly, lie Thou soft - ly, soft-ly here.
O Sa-viour dear. Lie Thou soft - ly, lie Thou soft - ly, soft - ly here.
O Sa-viour dear. soft - ly here, lie Thou soft - ly, soft - ly here.
— O Sa-viour dear. soft - ly here, lie Thou soft - ly, soft - ly here.
O Sa-viour dear. soft - ly here, lie Thou soft - ly, soft-ly here.
O Sa-viour *dear.* soft - ly *here* lie Thou soft - ly, soft-ly *here.*

blest rest rest

D Rest Thy worn and bruised Bo - dy,
 Rest Thy worn and bruised Bo - dy,
 Rest Thy worn and bruised Bo - dy,
D Rest Thy worn and bruised Bo - dy,
 Lie Thou soft - ly, soft - ly
 Lie Thou soft - ly, soft - ly
 Lie Thou soft - ly, soft - ly
 Lie Thou soft - ly, soft - ly
 rest
D

18443

mf Rest — Thy worn — and bruised Bo — dy.

mf Rest Thy worn — and bruised Bo — dy.

mf Rest Thy worn — and bruised Bo — dy.

mf Rest Thy worn — and bruised Bo — dy.

here, — Lie — Thou soft — ly, soft — ly

here, — Lie — Thou soft — ly, soft — ly

here, — Lie — Thou soft — ly, soft — ly

p Lie — Thou soft — ly, soft — ly

mf *Ther,* *ye* rest

p

E At Thy grave, O Je — su blest, May the sin — ner,

At Thy grave, O Je — su blest, May the sin — ner,

At Thy grave, O Je — su blest, May the sin — ner,

E At Thy grave, O Je — su blest, May the sin — ner,

here, —

here

here, —

E *Ther,* *ye*

worn with weep-ing, Com-fort find in— Thy dear keep-ing,— And the wea-ry— soul,
 worn with weep-ing, Com-fort find in— Thy dear keep-ing,— And the wea-ry soul,
 worn with weep-ing, Com-fort find in Thy dear keep-ing, And the wea-ry— soul,
 worn with weep-ing, Com-fort find in Thy dear keep-ing, And the wea-ry soul,
 Lie Thou
 Lie Thou
 Lie Thou
 rest

the wea-ry soul find rest. Sleep in— peace,
 the wea-ry soul find rest. Sleep in— peace,
 the wea-ry soul find rest. Sleep in— peace,
 the wea-ry soul find rest. Sleep in— peace,
 soft-ly, soft-ly here.—
 soft-ly, soft-ly here.—
 soft-ly, soft-ly here.—
 soft-ly, soft-ly here.—
 Thou
 p

sleep in peace, Sleep Thou in the Fa - ther's breast.

sleep in peace, Sleep Thou in the Fa - ther's breast.

sleep in peace, Sleep Thou in the Fa - - ther's breast.

sleep in peace, Sleep Thou in the Fa - ther's breast.

p *pp* *cresc.*

G *f* *p* *pp* *f*

H_f In tears of grief, dear Lord, we leave Thee,
mf In tears of grief, dear Lord, we leave Thee,
mf In tears of grief, dear Lord, we leave Thee, Hearts
H_f In tears of grief, dear Lord, we leave Thee,
mf In tears of grief, dear Lord, we leave Thee,
mf In tears of grief, dear Lord, we leave Thee,
mf In tears of grief, dear Lord, we leave Thee, Hearts
H In tears of grief, dear Lord, we leave Thee, *Here sit we weeping*
Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly,
Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly,
cry, hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly,
Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly,
Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly,
Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly,
Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly,
Hearts *turned* cry to Thee, O Sa-viour *dear* soft-ly
Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly

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[illegible]

O Sa-viour dear. Lie Thou soft-ly, lie Thou soft-ly, soft - ly here.

O Sa-viour dear. Lie Thou soft-ly, lie Thou soft-ly, soft - ly here.

O Sa-viour dear. Lie Thou soft-ly, lie Thou soft - ly, soft-ly here.

O Sa-viour dear. Lie Thou soft - ly, lie Thou soft - ly, soft-ly here.

O Sa-viour dear. soft - ly here, lie Thou soft-ly, soft - ly here.

O Sa-viour dear. soft - ly here, lie Thou soft-ly, soft - ly here.

O Sa-viour dear. soft - ly here, lie Thou soft - ly, soft-ly here.

O Sa-viour dear. soft - ly here, lie Thou soft - ly, soft-ly here.

O Sa-viour dear. soft - ly here, lie Thou soft - ly, soft-ly here.

O Sa-viour dear. soft - ly here, lie Thou soft - ly, soft-ly here.

dost rest rejoice

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JOHN B. DYKES.				HARVEST CANTATA (Sol-FA, 0/6) ...	1/0	—	—
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THESE ARE THEY (Sol-FA, 0/3) ...	0/6	—	—	TWO ADVENTS ...	1/6	—	—
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PRaise TO THE HOLIEST ...	1/6	—	—	ELFIN HILL (Female voices) ...	2/0	—	—
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LEGEND OF ST. ELIZABETH ...	3/0	2/6	5/0	MANON (Opera) ...	6/0	—	8/0
THIRTEENTH PSALM ...	2/0	—	—	J. T. MASSER.			
C. H. LLOYD.				HARVEST CANTATA ...	1/0	—	—
ALCESTIS (Male voices) ...	1/6	—	—	J. H. MAUNDER.			
ANDROMEDA ...	3/0	2/6	5/0	BETHLEHEM (Sol-FA, 1/0) ...	2/0	—	—
GLEANNERS' HARVEST (Female voices) ...	1/6	—	—	OLIVET TO CALVARY (Sol-FA, 0/0) ...	1/6	2/0	—
HERO AND LEANDER ...	1/6	—	—	PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0) ...	1/0	3/0	—
HYMN OF THANKSGIVING ...	2/0	—	—	SONG OF THANKSGIVING (Sol-FA, 0/0) ...	1/6	2/0	—
LONGBEARDS' SAGA (Male voices) ...	1/6	—	—	T. R. MAYOR.			
O GIVE THANKS UNTO THE LORD ...	1/0	—	—	LOVE OF CHRIST ...	1/0	—	—
RIGHTEOUS LIVE FOR EVERMORE ...	1/6	—	—	J. H. MEE.			
ROSSALL ...	2/0	—	—	DELPHI, A LEGEND OF HELLAS (Male voices) ...	1/0	—	—
SIR OGIE AND THE LADIE ELSIE ...	1/6	—	—	HORATIUS (Male voices) ...	1/0	—	—
SONG OF BALDER ...	1/0	—	—	MISSA SOLENNIS, in B FLAT ...	2/6	—	—
SONG OF JUDGMENT ...	2/6	3/0	4/0	MENDELSSOHN.			
CLEMENT LOCKNANE.				ANTIGONE (Male voices) (Sol-FA, 1/0) ...	4/0	—	—
ELFIN QUEEN (Female voices) ...	1/6	—	—	AS THE HART PANTS (42nd Psalm) (Sol-FA, 0/0) ...	1/0	—	—
HARVEY LOHR.				ATHALIE (Sol-FA, 0/0) ...	1/0	1/6	4/0
QUEEN OF SHEBA (Choruses only, 1/0) ...	5/0	—	—	AVE MARIA (Saviour of Sinners) (Double Choir) ...	1/0	—	—
W. H. LONGHURST.				CHRISTUS (Sol-FA, 0/0) ...	1/0	—	—
VILLAGE FAIR (Female voices) ...	2/0	2/6	—	COME, LET US SING (55th Psalm) (Sol-FA, 0/0) ...	1/0	—	—
ELVA LORENCE AND G. KENNEDY CHRYSTIE.	—	—	—	ELIJAH (Pocket Edition) ...	1/0	1/6	2/0
TERRA FLORA (or a Peep into Flower Land)	—	—	—	ELIJAH (Sol-FA, 1/0) ...	2/0	2/6	4/0
Operetta for Children ...	2/0	—	—	(Ditto) (Choruses only) ...	1/0	1/6	—
C. EGERTON LOWE.				FESTGESANG (Hymn of Praise) (S.A.T.B.) (Sol-FA, 0/0) ...	1/0	—	—
LITTLE BO-PEEP (Operetta for Children) ...	1/0	—	—	(Ditto) (Male voices) (T.T.B.B.) ...	1/0	—	—
(Ditto, Sol-FA, 0/0) ...	—	—	—	HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/0) ...	1/0	—	—
M. L. C. L.				(Ditto) ...	0/4	—	—
SPORTS (Operetta for Children) ...	2/0	—	—	HYMN OF PRAISE (Lobgesang) (Sol-FA, 0/0) ...	1/6	1/6	2/6
HAMISH MACCUNN.				(Ditto) (Choruses only) ...	0/6	1/0	—
LAY OF THE LAST MINSTREL (Sol-FA, 1/6) ...	2/6	2/6	4/0	LAUDA SION (Praise Jehovah) (Sol-FA, 0/0) ...	1/0	1/6	2/6
LORD ULLIN'S DAUGHTER (Sol-FA, 0/0) ...	1/0	—	—	LORD, HOW LONG WILT THOU (Sol-FA, 0/0) ...	1/0	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/0) ...	1/0	—	—	LURELEY (Sol-FA, 0/0) ...	1/0	—	—
				MAN IS MORTAL (3 voices) ...	1/0	—	—
				MIDSUMMER NIGHT'S DREAM (Female voices) ...	1/0	—	—
				(Ditto, Sol-FA, 0/0) ...	—	—	—
				MY GOD, WHY HAST THOU (Sol-FA, 0/0) ...	0/6	—	—
				NOT UNTO US, O LORD (115th Psalm) ...	1/0	—	—
				ŒDIPUS AT COLONOS (Male voices) ...	2/0	—	—

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ST. PAUL, Pocket Edition	1/0	1/6	2/0			
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TO THE SONS OF ART (Male voices) (Sol-FA, 0/3)	1/0	—	—			
WALPURGIS NIGHT (Sol-FA, 1/0) ...	1/0	1/6	2/6			
WHEN ISRAEL OUT OF EGYPT CAME (Ditto, Sol-FA, 0/9)	1/0	—	—			
WHY RAGE FIERCELY THE HEATHEN (Ditto, Sol-FA, 0/3)	0/6	—	—			
R. D. METCALFE AND A. KENNEDY.						
PRINCE FERDINAND (Operetta for children) (Ditto, Sol-FA, 0/9)	2/0	—	—			
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Ditto (English)	1/0	—	—			
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CHRISTMAS DREAM (for children) ...	1/0	—	—			
(Ditto, Sol-FA, 0/4)	—	—	—			
B. MOLIQUE.						
ABRAHAM	3/0	3/6	5/0			
J. A. MOONIE.						
KILLIECRANKIE (Sol-FA, 0/8)	1/6	—	—			
WOODLAND DREAM (children's voices) (Sol-FA, 0/9)	2/0	—	—			
HAROLD MOORE.						
DARKEST HOUR (Sol-FA, 0/9)	1/6	2/0	—			
MOZART.						
COMMUNION SERVICE, IN B FLAT, No. 7 ...	1/6	—	—			
GLORY, HONOUR, PRAISE (Sol-FA, 0/2) Third Motet	0/3	—	—			
HAVE MERCY, O LORD Second Motet	0/3	—	—			
KING THAMOS	1/0	1/6	—			
LITANIA DE VENERABILI ALTARIS (E♭) ...	1/6	2/0	3/0			
LITANIA DE VENERABILI SACRAMENTO (B♭)	1/6	2/0	3/0			
MASS, IN C, No. 1 (Latin and English) ...	1/0	1/6	2/6			
MASS, IN B FLAT, No. 7	1/0	—	—			
MASS, IN G, No. 12 (Latin)	1/0	1/6	2/6			
Ditto (Latin and English) (Sol-FA, 0/9)	1/0	1/6	2/6			
Ditto (Choruses only)	0/8	—	—			
MASS, IN D MINOR, No. 15	1/0	1/6	2/6			
Ditto (Latin and English) (Sol-FA, 1/0) ...	1/0	1/6	2/6			
O GOD, WHEN THOU (Sol-FA, 0/2) ... First Motet	0/3	—	—			
SPLENDENTE TE, DEUS First Motet	0/3	—	—			
E. MUNDELLA.						
VICTORY OF SONG (Female voices)	4/0	—	—			
JOHN NAYLOR.						
JEREMIAH	3/0	—	—			
JOSEF NESVERA.						
DE PROFUNDIS	2/6	—	—			
STAFFORD NORTH.						
IN THE MORNING (Sol-FA, 0/8)	1/0	—	—			
E. A. NUNN.						
MASS, IN C	2/0	—	—			
E. CUTHBERT NUNN.						
FAIRY SLIPPER (Children's Operetta) (Sol-FA, 0/6)	2/0	—	—			
VIA DOLOROSA	1/6	2/0	—			
A. O'LEARY.						
MASS OF ST. JOHN	1/6	—	—			
REV. SIR FREDK. OUSELEY.						
MARTYRDOM OF ST. POLYCARP	2/6	—	—			
PALESTRINA.						
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COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—			
MISSA ASSUMPTA EST MARIA	2/6	—	—			
MISSA BREVIS	2/6	—	—			
MISSA "O ADMIRABILE COMMERCIUM" ...	2/6	—	—			
MISSA PAPÆ MARCELLI	2/0	—	—			
STABAT MATER	1/6	—	—			
H. W. PARKER.						
HORA NOVISSIMA	3/6	4/0	—			
KOBOLDS	1/0	—	—			
LEGEND OF ST. CHRISTOPHER	5/0	—	—			
WANDERER'S PSALM	2/6	—	—			
C. H. H. PARRY.						
AGAMEMNON (Greek Play) (Male voices) ...	3/0	—	—			
BEYOND THESE VOICES THERE IS PEACE ...	2/6	—	—			
BIRDS OF ARISTOPHANES (Greek Play) (Male)	5/0	—	—			
BLEST PAIR OF SIRENS (Sol-FA, 0/8) ...	1/0	—	—			
(Ditto, English and German Words, 2 mark 50)	—	—	—			
DE PROFUNDIS (130th Psalm)	2/0	—	—			
ETON	2/0	—	—			
ETON MEMORIAL ODE	1/6	—	—			
GLORIES OF OUR BLOOD AND STATE ...	1/0	—	—			
INVOCATION TO MUSIC	2/6	—	—			
JOB (Choruses only, Sol-FA, 1/0)	2/6	—	—			
JUDITH (Choruses only, Sol-FA, 2/0) ...	5/0	6/0	7/6			
KING SAUL (Choruses only, Sol-FA, 1/6) ...	5/0	6/0	7/6			
L'ALLEGRO (Sol-FA, 1/6)	2/6	—	—			
LOTUS-EATERS (The Choric Song)	2/0	—	—			
LOVE THAT CASTETH OUT FEAR	2/6	—	—			
MAGNIFICAT (Latin)	1/6	—	—			
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ...	3/0	—	—			
ODE TO MUSIC (Sol-FA, 0/6)	1/6	—	—			
PIED PIPER OF HAMELIN (Sol-FA, 1/0) ...	2/0	2/6	—			
PROMETHEUS UNBOUND	3/0	—	—			
SONG OF DARKNESS AND LIGHT (Sol-FA, 0/9) ...	2/0	—	—			
SOUL'S RANSOM (A Psalm of the Poor) ...	2/0	—	—			
TE DEUM LAUDAMUS (Latin)	2/6	—	—			
TE DEUM LAUDAMUS (Coronation)	1/0	—	—			
VISION OF LIFE (Sol-FA, 1/0)	2/6	—	—			
VOCES CLAMANTUM (The voices of them that cry)	2/0	—	—			
WAR AND PEACE (Ode) (Choruses, Sol-FA 1/6) ...	5/0	—	—			
T. M. PATTISON.						
ANCIENT MARINER (Choruses, 1/0)	2/6	—	—			
LAY OF THE LAST MINSTREL (Choruses, 1/0) ...	2/6	—	—			
LONDON CRIES	2/0	—	—			
MAY DAY	1/0	—	—			
MIRACLES OF CHRIST (Sol-FA, 0/6)	1/0	—	—			
A. L. PEACE.						
ST. JOHN THE BAPTIST (Sol-FA, 1/0)	2/6	—	—			
PERGOLESI.						
STABAT MATER (Female voices) (Sol-FA, 0/8)	1/0	—	—			
CIRO PINSUTI.						
PHANTOMS—FANTASMI NELL' OMBRA	1/0	—	—			
PERCY PITT.						
HOHENLINDEN (Male voices)	1/6	—	—			
JOHN POINTER.						
SONG OF HAROLD HARFAGER (Male voices) (Sol-FA, 0/6)	1/0	—	—			
V. W. POPHAM.						
EARLY SPRING	1/0	—	—			
J. B. POWELL.						
PANGE LINGUA (Sing, my tongue)	1/6	—	—			
A. H. D. PRENDERGAST.						
SECOND ADVENT	1/6	—	—			
F. W. PRIEST.						
CENTURION'S SERVANT	0/6	—	—			
C. E. PRITCHARD.						
KUNACEPA	4/0	—	—			
E. PROUT.						
DAMON AND PHINTIAS (Male voices)	2/6	—	—			
FREEDOM	1/0	—	—			
HEREWARD	4/0	—	—			
HUNDREDTH PSALM (Sol-FA, 0/4)	1/0	—	—			
QUEEN AIMÉE (Female voices)	1/6	—	—			
RED CROSS KNIGHT (Sol-FA, 2/0)	4/0	4/6	5/0			
PURCELL.						
DIDO AND ÆNEAS	2/6	—	—			
KING ARTHUR	2/0	—	—			
MASQUE IN "DIOCLESIAN"	2/0	—	—			
ODE ON ST. CECILIA'S DAY (Choruses, Sol-FA, 0/8)	2/0	—	—			
TE DEUM AND JUBILATE, IN D	1/0	—	—			
TE DEUM (Edited by J. F. Bridge) (Sol-FA, 0/6)	1/0	—	—			
Ditto (Latin arrangement by R. R. Terry) ...	1/0	—	—			
G. RATHBONE.						
ORPHEUS (Power of Music) (Children's voices) (Ditto, Sol-FA, 0/6)	1/6	—	—			
VOGELWEID THE MINNESINGER (Children's voices), (Sol-FA, 0/6)	1/0	—	—			
F. J. READ.						
ODE	1/6	—	—			
SONG OF HANNAH	1/0	—	—			
J. F. H. READ.						
DEATH OF YOUNG ROMILLY	1/6	—	—			

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DOUGLAS REDMAN.				H. SCHÜTZ.			
COR UNUM VIA UNA (Female voices) ...	1/6	—	—	PASSION OF OUR LORD ...	1/0	—	—
C. T. REYNOLDS.				BERTRAM LUARD-SELBY.			
CHILDHOOD OF SAMUEL (Sol-fa, 1/0) ...	2/0	—	—	DYING SWAN ...	1/0	—	—
ARTHUR RICHARDS.				FAKENHAM GHOST ...	1/6	—	—
PUNCH AND JUDY (Operetta for children) (Sol-fa, 0/6) 1/6	—	—	—	"HELENA IN TROAS" ...	3/6	—	—
WAXWORK CARNIVAL (Operetta for children) ...	2/0	—	—	SUMMER BY THE SEA (Female) (Sol-fa, 0/6) ...	1/6	—	—
(Ditto, Sol-fa, 0/6)				WAITS OF BREMEN (Children) (Sol-fa, 0/6) ...	1/6	—	—
J. V. ROBERTS.				H. R. SHELLEY.			
JONAH ...	2/0	—	—	VEXILLA REGIS (The Royal Banners forward go) ...	2/6	—	—
PASSION ...	1/6	2/0	—	E. SILAS.			
R. WALKER ROBSON.				COMMUNION SERVICE, IN C ...	1/6	—	—
CHRISTUS TRIUMPHATOR ...	3/6	—	—	MASS, IN C ...	1/0	—	—
J. L. ROECKEL.				HENRY SMART.			
HOURS (Operetta for children) (Sol-fa, 0/9) ...	2/0	—	—	BRIDE OF DUNKERRON (Sol-fa, 1/0) ...	2/0	2/6	4/0
LITTLE SNOW-WHITE (Operetta for children) ...	2/0	—	—	KING RENÉ'S DAUGHTER (Female voices) ...	1/6	—	—
(Ditto, Sol-fa, 0/9)				(Ditto, Sol-fa, 0/9)			
SILVER PENNY (Operetta for children) (Sol-fa, 0/9) 2/0	—	—	—	SING TO THE LORD ...	1/0	—	—
EDMUND ROGERS.				J. M. SMITON.			
FOREST FLOWER (Female voices) ...	1/6	—	—	ARIADNE (Sol-fa, 0/9) ...	2/0	—	—
ROLAND ROGERS.				CONNLA ...	2/6	—	—
FLORABEL (Female voices) (Sol-fa, 1/0) ...	1/6	—	—	KING ARTHUR (Sol-fa, 1/0) ...	2/6	—	—
PRAYER AND PRAISE ...	4/0	—	—	ALICE MARY SMITH.			
F. ROLLASON.				ODE TO THE NORTH-EAST WIND ...	1/0	—	—
STOOD THE MOURNFUL MOTHER WEEPING 1/6	—	—	—	ODE TO THE PASSIONS ...	2/0	—	—
ROMBERG.				RED KING (Men's voices) ...	1/0	—	—
HARMONY OF THE SPHERES ...	1/0	—	—	SONG OF THE LITTLE BALTUNG (Men's voices) 1/0	—	—	—
LAY OF THE BELL (Sol-fa, 0/8) ...	1/0	1/6	2/6	(Ditto, Sol-fa, 0/8)			
TE DEUM ...	1/0	—	—	E. M. SMYTH.			
TRANSIENT AND THE ETERNAL (Sol-fa, 0/4) 1/0	—	—	—	MASS, IN D ...	2/6	—	—
C. B. ROTHAM.				A. SOMERVELL.			
ANDROMEDA ...	2/6	—	—	CHARGE OF THE LIGHT BRIGADE (Sol-fa, 0/4) 0/9	—	—	—
ROSSINI.				ELEGY ...	1/6	—	—
MOSES IN EGYPT ...	6/0	6/6	7/6	ENCHANTED PALACE (Operetta, children's voices) 2/0	—	—	—
STABAT MATER (Sol-fa, 1/0) ...	1/0	1/6	2/6	(Ditto, Sol-fa, 0/8)			
Ditto (CHORUSES ONLY) ...	0/6	1/0	—	FORSAKEN MERMAN (Sol-fa, 0/8) ...	1/6	—	—
CHARLES B. RUTENBER.				KING THRUSHBEARD (Operetta, children's voices) 2/0	—	—	—
DIVINE LOVE ...	2/6	—	—	(Ditto, Sol-fa, 0/8)			
JOSEPH RYELANDT.				KNAVE OF HEARTS (Operetta, children's voices) 2/0	—	—	—
DE KOMST DES HEEREN (The coming of the Lord) 8/0	—	—	—	(Ditto, Sol-fa, 0/8)			
ED. SACHS.				MASS, IN C MINOR ...	2/6	—	—
KING-CUPS ...	1/0	—	—	ODE ON THE INTIMATIONS OF IMMORTALITY ...	2/0	—	—
WATER LILIES ...	1/0	—	—	ODE TO THE SEA (Sol-fa, 1/0) ...	2/0	—	—
C. SAINTON-DOLBY.				POWER OF SOUND (Sol-fa, 1/0) ...	2/0	—	—
FLORIMEL (Female voices) ...	2/6	—	—	PRINCESS ZARA (Operetta, children's voices) 2/0	—	—	—
CAMILLE SAINT-SAËNS.				(Ditto, Sol-fa, 0/8)			
HEAVENS DECLARE—CŒLI ENARRANT ...	1/6	—	—	SEVEN LAST WORDS ...	1/0	—	—
W. H. SANGSTER.				R. SOMERVILLE.			
ELYSIUM ...	1/0	—	—	'PRENTICE PILLAR (Opera) ...	2/0	—	—
H. W. SCHARTAU.				W. H. SPEER.			
CHRISTMAS HOLIDAYS (Children's voices) ...	0/6	—	—	JACKDAW OF RHEIMS ...	2/0	—	—
SCHUBERT.				LAY OF ST. CUTHBERT ...	2/0	—	—
COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6	SPOHR.			
Ditto, IN B FLAT ...	2/0	—	3/6	CALVARY ...	2/6	2/0	4/0
Ditto, IN C ...	2/0	—	3/6	CHRISTIAN'S PRAYER ...	1/0	1/6	2/6
Ditto, IN E FLAT ...	2/0	2/6	4/0	FALL OF BABYLON ...	2/0	2/6	5/0
Ditto, IN F ...	2/0	—	3/6	FROM THE DEEP I CALLED ...	0/6	—	—
Ditto, IN G ...	2/0	—	3/6	GOD IS MY SHEPHERD ...	0/9	—	—
LAZARUS (Easter) ...	1/6	—	—	GOD, THOU ART GREAT (Sol-fa, 0/8) ...	1/0	—	—
MASS, IN A FLAT ...	1/0	1/6	2/6	HOW LOVELY ARE THY DWELLINGS FAIR ...	0/8	—	—
Do., IN B FLAT ...	1/0	1/6	2/6	HYMN TO ST. CECILIA ...	1/0	—	—
Do., IN C ...	1/0	1/6	2/6	JEHOVAH, LORD OF HOSTS ...	0/4	—	—
Do., IN E FLAT ...	2/0	2/6	4/0	LAST JUDGMENT (Sol-fa, 1/0) ...	1/0	1/6	2/6
Do., IN F (Sol-fa, 0/9) ...	1/0	1/6	2/6	Ditto (CHORUSES ONLY) ...	0/6	1/0	—
Do., IN G ...	1/0	1/6	2/6	MASS (for 5 solo voices and double choir) ...	2/0	—	—
SONG OF MIRIAM (Sol-fa, 0/6) ...	1/0	—	—	JOHN STAINER.			
(Ditto, Welsh Words, Sol-fa, 0/8)				CRUCIFIXION (Sol-fa, 0/9) ...	1/6	2/0	—
SONG OF THE SPIRITS OVER THE WATERS				DAUGHTER OF JAIRUS (Sol-fa, 0/9) ...	1/6	2/6	—
(Male voices) (Sol-fa, 0/8) ...	1/0	—	—	ST. MARY MAGDALEN (Sol-fa, 1/0) ...	2/0	2/6	4/0
SCHUMANN.				C. VILLIERS STANFORD.			
ADVENT HYMN, "In Lowly Guise" ...	1/0	—	—	BATTLE OF THE BALTIC ...	1/6	—	—
FAUST ...	3/0	3/6	5/0	CARMEN SÆCULARE ...	1/6	—	—
KING'S SON ...	1/0	—	—	COMMUNION SERVICE, IN G ...	2/6	—	—
LUCK OF EDENHALL (Male voices) ...	1/6	—	—	EAST TO WEST ...	1/6	—	—
MANFRED ...	1/0	—	—	EDEN (Dramatic Oratorio) ...	6/0	6/0	7/6
MIGNON'S REQUIEM ...	1/0	—	—	EUMENIDES (Male voices) ...	2/0	—	—
MINSTREL'S CURSE ...	1/6	—	—	GOD IS OUR HOPE (46th Psalm) ...	2/0	—	—
NEW YEAR'S SONG (Sol-fa, 0/8) ...	1/0	—	—	MASS, IN G MAJOR ...	3/6	—	—
PARADISE AND THE PERI (Sol-fa, 1/6) ...	2/6	3/0	4/0	ŒDIPUS REX (Male voices) ...	1/6	—	—
PILGRIMAGE OF THE ROSE ...	1/0	1/6	2/6	REVENGE (Sol-fa, 0/9) ...	3/0	—	—
REQUIEM ...	2/0	—	—	(Ditto, German Words, 2 Mark.)			
SONG OF THE NIGHT ...	0/9	—	—	VOYAGE OF MÆLDUNE ...	2/6	2/0	4/0

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D. STEPHEN.					ERNEST WALKER.				
LAIRD O'COCKPEN (Sol-FA, 0/6)	1/0	—	—	—	HYMN TO DIONYSUS	1/9	—	—	—
STEFAN STOCKER.					ODE TO A NIGHTINGALE	1/0	—	—	—
SONG OF THE FATES	1/0	—	—	—	R. H. WALTHEW.				
SIGISMOND STOJOWSKI.					PIED PIPER OF HAMELIN	2/	—	—	—
SPRING-TIME	1/0	—	—	—	H. W. WAREING.				
J. STORER.					COURT OF QUEEN SUMMERS (Operetta for children) (Sol-FA, 0/6)	1/0	—	—	—
MASS OF OUR LADY OF RANSOM	1/8	—	—	—	HO-HO OF THE GOLDEN BELT (Cantata for Children) (Sol-FA, 0/6)	1/0	—	—	—
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